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THE DECAMERON

ITS SOURCES AND ANALOGUES

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BY

A. C. LEE

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PREFACE

An attempt has been made in the following pages to give a concise, but as far as possible complete, account of the sources of the tales in Boccaccio's Decameron, with notices of the various parallels and analogues.

There are, of course, several works treating the subject of the Decameron from different points of view, and a few monographs dealing exhaustively with certain selected tales, but, so far as the author is aware, there is no one work dealing with the subject as a whole. Manni, in his 'Istoria del Decamerone,' devotes himself mainly to the historical aspect of the tales, and Landau, in his 'Quellen,' confines himself almost entirely to the sources; whilst Dunlop, in his 'History of Prose Fiction,' although dealing with the subject from the point of view of allied tales as well as sources, was naturally prevented by the scope of his work from treating the whole of the tales in an exhaustive manner, and other writers have either only dealt with certain tales or with the subject incidentally.

To have given full abstracts or analyses of all the allied tales referred to, many of them the merest repetitions one from another, would have required

several volumes and served no useful end; but it is hoped that the short notices of such of the tales of which abstracts are not furnished will suffice to shew their relationship to the tales in the Decameron.

Completeness in such a work can hardly be looked for, but the author ventures to express the hope that he has in many cases filled up some of the 'lacunæ' of previous writers.

A. COLLINGWOOD LEE.

Waltham Abbey, Essex,
October, 1909.

CONTENTS

	PAGE
PREFACE	v
CONTENTS	vii
LIST OF PRINCIPAL WORKS REFERRED TO	ix
THE SOURCES, ETC., OF THE TALES IN THE DECAMERON .	1
INDEX	357

LIST OF PRINCIPAL WORKS REFERRED TO

ANCONA.—' Il libro dei sette savj di Roma,' Pisa, 1864 [added is a translation by E. Teza of ' I sette savj nel Tûtî Nâmah di Nakhshabî, del Prof. E. Brockhaus '].

' *Ancien théatre françois* ou Collection des ouvrages dramatiques les plus remarquables depuis les mystères jusqu'à Corneille, publié avec des notes et éclaircissements par M. Viollet le Duc,' 10 vols., Paris, 1854 (Bibliothèque Elzevirienne).

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Ditto, reprinted by Janárdan Rámchamdraji. Bombay, 1870, 1 vol.

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Bidpai.—Earliest English version of the fables of Bidpai, ' Moral

philosophie of Doni,' by Sir T. North ; ed. J. Jacobs, London, 1888. *See* ' Kalila and Dimna ' ; Wolff ; John of Capua.

BOTTARI.—' Lezioni di Monsignore Giovanni Bottari sopra il Decamerone.' Firenze, 1818. 2 vols.

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CAPPELLETTI.—' Studii sul Decamerone ; di Licurgo Cappelletti.' Parma, 1880.

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Also a smaller ed. without the notes and variants edited by Helen C. Sargent and G. L. Kittredge, 1905 (Cambridge edition).

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' Chaucer, Originals and Analogues,' ed. F. J. Furnivall, E. Brock, and W. A. Clouston (Early English Text Society, 1872–1887).

'Flowers from a Persian Garden, and other papers . . .,' by W. A. Clouston (2nd ed.), 1894.

'Popular tales and fictions, their migrations and transformations,' by W. A. Clouston, 2 vols., Edinburgh and London, 1887.

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COLLIER.—'Bibliographical and critical account of the rarest Books in English which have come under the observation of J. P. Collier.' 2 vols. 8vo., 1865.

COMPARETTI.—'Libro de los engannos et los asayamientos de las Mugeres,' ed. by Domenico Comparetti, with a translation in English by Mr. Coote in 'Researches respecting the Book of Sindibad.' (Folklore Society), 1882.

'Intorno al Libro dei sette Savj di Roma, osservazioni di D. Comparetti.' Pisa, 1865.

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The 'Chastoiement' will also be found in Barbazan-Méon, Vol. ii. p. 38, and an analysis of it in Legrand, iv. p. 188; also in Ellis's 'Early English Metrical Romances.'

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Gesta Romanorum.—'Das älteste Mährchen- und Legendenbuch des christlichen Mittelalters zum ersten Male vollständig aus dem Lateinischen in's Deutsche übertragen, aus gedruckten und ungedruckten Quellen vermehrt, mit Anmerkungen und einer Abhandlung über den wahren Verfasser und die bisherigen Ausgaben und Übersetzungen desselben versehen, von Dr. J. G. T. Grässe. Erste Hälfte, die ersten 140 Geschichten enthaltend. —Zweite Hälfte, die letzten 41 Geschichten des lateinischen Textes und 47 theils gedruckte, theils ungedruckte der deutschen und englischen Redaction enthaltend.' Leipzig, 1842 (reprint in 1905), 2 vols.

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See also Violier; Douce.

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Vol. 3. 'Avianus et s. anc. imitateurs.'
Vol. 4. 'Eudes de Cheriton,' &c.
Vol. 5. 'Jean de Capoue et s. dérivés.'

Histoire Littéraire.—'Histoire littéraire de la France, ouvrage commencé par des religieux bénédictins de la congrégation de S. Maur et continué par des membres de l'institut.' Numerous volumes, the work being still in progress.

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See BIDPAI.

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KELLER.—'Erzählungen aus die altdeutschen HSS. gesammelt durch Adelbert von Keller' (Stuttgart litter. Verein).

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MAHROLD.—(*See s. v.* FREY.)

MANNI.—'Istoria del Decamerone di Giovanni Boccaccio scritta da Domenico Maria Manni, Accademico Fiorentino.' Firenze, M.D.CCXXXXII.

MARIE DE FRANCE.—'Poésies de '—éd. par B. de Roquefort. 2 vols. Paris, 1820.

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'Les facécies de Poge . . . traduction française de Tardiff . . . réimprimée . . . avec une préface par A. de Montaiglon.' Paris, 1878.

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'Novelle inedite di G. Sercambi (ed. A. D'Ancona).' Firenze, Liberia Dante, 1886.

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Seven Sages.—'The seven sages in English verse,' ed. by T. Wright (Percy Society), 1845.

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2nd ed. by W. C. Hazlitt, 1875. 6 vols.

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Violier.—'Le Violier des histoires romaines, ancienne traduction françoise des Gesta Romanorum, nouvelle édition revue et annotée par M. G. Brunet.' Paris, 1858. (Bibliothèque Elzevirienne.)

Vitry, J. de.—(*See s. v.* Crane.)

Warton.—'The history of English poetry from the close of the 11th to the commencement of the 18th century, &c., by Thomas Warton.—A new ed., &c.' London, 1824. 4 vols.

Westward for Smelts.—'Westward for smelts . . . written by Kinde Kit of Kingstone, 1619.' (Edited by J. O. Halliwell for Percy Society, 1848.)

Wolff.—'Calila u. Dimna, oder die Fabeln Bidpai's—aus dem Arabischen von Ph. Wolff.' Stuttgart, 1837.

Wright.—'Anecdota Litteraria: A collection of short poems in English, Latin, and French illustrative of the literature and history of England in the 13th century, &c.,' edited by Thomas Wright. London, 1844.

'Selection of Latin stories from MSS. of 13th and 14th centuries' (Percy Society, No. 28), 1842, sm. 8vo.

Zambrini.—'Libro di Novelle antiche.' Bologna, 1868.

SOURCES, ETC.

OF

THE DECAMERON

DAY 1, NOVEL 1

THIS seems to be one of the tales in which Boccaccio satirises the ignorance of the monks and the foolish belief in supposed miracles worked by false relics and at the shrines of worthless saints.

Manni[1] believes the story to be founded on fact because, as he shews, about the year 1300 a French merchant named Muciatto became a cavalier and took service with Charles of Valois, commonly called Charles Lackland, a brother of King Philip of France, but it may be remarked that Manni is too prone to assume a story to be true merely from the fact that the characters therein are historical.

A similar story of how, in the neighbourhood of Tours, the grave of a robber executed for numerous crimes is venerated as that of a saint is contained in the eighth chapter of Sulpicius Severus's 'Biography of Saint Martin' (Landau, 'Die Quellen des Decameron,' &c., p. 250).

In the history of Spain by Juan de Mariana (I quote from the translation by Capt. John Stevens, 'General History of Spain with continuation to death of Philip III, added, two supplements down to the present reign, translated by Capt. J. Stevens, f. 1699') is a story of frauds practised by heretics who alleged that miracles were performed at the grave of a certain heretic named Arnaldo, who, it was given out, was a holy martyr.

[1] *Istoria del Decamerone di Giovanni Boccaccio scritta da Domenico Maria Manni*, Firenze, 1742, p. 146.

According to Tribolati, 'Diporti letterari sul Decamerone del Boccaccio,' Pisa, 1873, p. 92, and Cappelletti, 'Studii sul Decamerone,' Parma, 1880, p. 287, the story in the Decameron is translated into Latin by Olimpia Fulvia Morata, Basil, 1580, and an abstract of it will be found in Voltaire, 'Œuvres,' Part I, vol. xlvii. p. 339 of the edition of 1785, and it is generally considered that Molière has drawn on this tale for his character of Tartuffe.

Bottari, 'Lezioni di Monsignore Giovanni Bottari sopra il Decamerone,' Firenze, 1818, 2 vols. (vol. ii. pp. 1–48), devotes three of his 'lezioni' to defending Boccaccio from the charge of irreligion so often brought against him.

The only imitation with which I am acquainted is that of Antonfrancesco Doni (born 1513, died 1574), which will be found in his 'Lettere,' ed. of 1547, ii. 39, and which forms the ninth of his 'Novelle,' p. 23 of ed. of Milan, 1863. It is only necessary to quote the rubric, which is, 'Maestro Giovanni taking refuge in a convent, dies there and is venerated by the populace as a saint.'

DAY 1, NOVEL 2

The sharp satire contained in this story of Abraam the Jew converted to Christianity by seeing the vices of the clerics occurs in Busone da Gubbio's 'Avventuroso Ciciliano,' a romance of chivalry written, as he himself says, in 1311. An account of this work will be found in Landau, 'Quellen,' pp. 178 *et seq.*, who states that Prof. Nunnucci in his 'Manuale della letteratura del primo secolo della lingua Italiana,' 2nd ed., Florence, 1856, vol. ii. p. 299, attempts to prove that it was not written until after 1330, and that in his opinion Busone was not the author of it.

The story occurs in the 'observations' to Book III (p. 352 of the ed. by G. F. Nott, 1832), and is to the following effect. The Sultan Saladin travels through the various countries of Europe in order to study the customs of the people, and having seen them says to his companion, the Count Artese: 'Your manners and customs please me much,

but I have faults to find : one is that the King of France is prodigal in his costume, and prodigality is not a virtue ; the second is with regard to the heads of the Holy Church, whose actions are contrary to what they should be, viz. to train their minds to the works of their office without avarice, whereas it seems to me that these are sold for no little money, and moreover I say that avarice seems to be engrained in their nature, therefore you may assure yourself that I am prepared to say that your faith is better than the others. This the sins and vices of your Pope and his cardinals and members of his court make clear to me, because the Lord who can suffer such outrages and pardon such crimes is the one who is the most benign and compassionate and the most just, and I can well see that no other faith is governed by such a good Lord, for if any of those of any other faith committed any such sins as those of your faith commit, their Lord would not protect them ; therefore I say that your Lord is the one who is the more compassionate, just and wise, and more worthy of praise, and therefore I say that such a faith is better than any other.'

Benevenuto da Imola, one of the most celebrated disciples of Boccaccio, in his Latin commentary on Dante's 'Comedia ...,' written about 1376 (translated by Gio. Tambrini ..., 1855–56), records it as a true anecdote 'not long ... happened.' It will be found in Manni, p. 151, from whom I translate. 'Not long ago there was in the famous city of ... a well-known merchant called Zanothus de Cevini, a ... loyal, honest and moral. There was also a Jew named ..., of honest repute and rich, with whom Zanothus ... contracted great friendship, and taking compassion on him for ... errors of faith, and sorrowful that a man of so much ... should run the risk of losing his soul for want of faith, tried ... persuade him not to continue in his pertinacity, and this ... frequently enjoined him. At last Abraam said to Zanothus ... he intended to go to the Court of Rome. When Zanothus heard this he almost lost all hope he had of the conversion of the Jew, and used his best endeavours to dissuade him from going, assuring him he could only do so at

great expense and at great peril, that he could be baptised at Paris as easily as at Rome, and could there equally well make the declaration of the Christian faith and solve any of his doubts by the study of the Holy Scriptures. But Abraam remained firm in his determination and visited Rome and talked with many of his fellow Jews and saw many sights. On his return to Paris he was asked by Zanothus what he thought of the Court of Rome, when he answered bitterly, "Nothing but ill, which should be the lot of those pastors there, who are full of all sorts of wickedness, sinks of iniquity, gluttonous, luxurious, avaricious and full of the vilest vices, all of which things I have fully considered, and I am thereby compelled to believe and declare that here alone can be the Faith that is preserved by the Holy Spirit: I who formerly was unable to be bound to your words, now intend to become a Christian." Zanothus, who had sorrowfully expected a contrary conclusion, went, quite delighted, with Abraam to the church and had him solemnly baptised in the Christian Faith, and himself stood sponsor at the font and had him named "John," and fully instructed in the Christian Faith, who afterwards remained a good [illegible] and of holy life.'

As will be seen, the above story agrees even in the r[illegible] with the one in the Decameron, and therefore has a greater affinity with it than the one in Busone da G[illegible] Bottari (vol. ii. pp. 35 *et seq.*), who defends Bocca[illegible] great length from the charge of irreligion brought [illegible] him by Pope Blount and others, is of opinion that Ben[illegible] da Imola and Boccaccio have taken the story fro[illegible] common source, but owing to the very close rese[illegible] in the two stories and to the fact that Benevenut[illegible] a pupil of Boccaccio, Landau ('Quellen,' p. 189) is [illegible]t that Benevenuto's anecdote was solely deri[illegible]m Boccaccio, who had it from Busone. It is also to [illegible]d in Etienne de Bourbon, 'Biblio. Nation.' MS. [illegible]70, f. 402, cited by A. Lecoy de la Marche in 'L'[illegible]ios aïeux: Anecdotes et bons mots tirés des M[illegible]cs du XIII Siècle,' Paris, p. 92.

Here it is told of the Emperor Frederick, who with the Pope tried to convert the Jew, who says, 'I embrace your religion, Monseigneur, since I see that all the adversaries of the Faith, all the unbelievers, and even you the Christians, work together in concert each in your own fashion, for the overthrow of the Catholic Church, but without even being able to shake it. From the moment that your united efforts failed to have any result, it was evident that its solidity and infallibility were above all attempts on it. This is the argument that appeared to me to be decisive.'

The story is told, but more shortly, of the 'Rulers of Saxony and an unnamed Jew' in the collection of facetious tales by Bebelius ('Bebelii Facetiae,' &c., Tubingae, 1570, p. 21; 1555, p. 18). Luther in his 'Table-talk No. 1899' (I quote from p. 353 of the translation by W. Hazlitt Bogue, European Library, 1848), also relates the story as an actual occurrence of a Jew who, he says, 'came to him at Wittenberg, and whom he and Philip Melancthon and other divines laboured to dissuade from his purpose of going to Rome to see the Pope.'

The story has been translated into Latin by Olimpia Fulvia Morata and also by Stefano Francesco di Lantier in the correspondence of Susette d'Arby, Lett. 141 (Cappelletti, p. 294).

According to Schmidt, 'Beitrage zur Geschichte der romantische poesie,' Berlin, 1818, p. 1, the tale has been taken into 'Ernst und Schimpf,' Frankfurt, 1563, f. 61. It is not quite clear what work Schmidt refers to here. If he refers to the work of Johannes Pauli, 'Schimpf und Ernst,' he is in error. It is not to be found in the edition of that work by H. Oesterley, 1866 (vol. lxxxv. of Bibliothek des litterarischen Vereins, Stuttgart), nor does there seem to be an edition of that work in 1563. What Schmidt probably refers to is the similar one called 'Scherz mit der Wahrheit,' Frankfurt-a.-M. 1563, the full title of which is given by Oesterley, *op. cit.* p. 7. This work contains many stories that are in Pauli and many that are not. See Oesterley, *op. cit.* p. 7, and also Hagen's 'Gesammtabenteuer,'

&c., vol. iii. p. ciii, where he corrects an error of Schmidt, 'Beit.,' p. 14, with regard to a similar reference as to Day 2, Nov. 9.

This is one of the tales in the Decameron which has been taken by Nicholas de Troyes into his 'Grand Parangon des Nouvelles Nouvelles' (about 1535–36).

This tale only seems to exist in MSS., not being one of those included in the edition of E. Mabille (1869) ('Biblioth. Elzevirienne'), but from the table, p. xvii, given by him of the contents of the MS. the story, which is No. 10, appears to closely follow the one in the Decameron.

DAY 1, NOVEL 3

Gaston Paris in his lecture on 'La parabole des trois anneaux' (printed in his 'Poesie du moyen age. Leçons et lectures,' 2me serie, 2me ed., Paris, 1903, pp. 130–63), says, p. 141, that this story is found in the oldest form in the work of Stephen of Bourbon (died about 1261), called 'The seven gifts of the Holy Spirit.'

'I have heard,' he says, 'from a wise man this example of the demonstration of the true faith. A rich man had a ring in which was set a precious stone that had the virtue of curing all maladies. He had a wife who had given him one legitimate daughter; later on, "corrupta à leonibus," she gave birth to several others that passed for legitimate children without being so. He, however, was not ignorant of the truth, and dying left a will bequeathing the ring to his legitimate daughter and his property to her who should have this ring: calling his daughter to him he gave her this ring and died. The other children, knowing this, had similar rings made. When the will was opened before the judge each one shewed her ring and claimed to be the legitimate daughter, but the judge being a wise man caused the healing qualities of the rings to be tested, and finding none in two of them, adjudged the inheritance to the daughter whose ring had proved itself to be the true one.'

It will be observed that although the different religions

are not here actually mentioned, there can be no doubt that it is the Christian religion that is symbolised under the reference to the true ring.

The story is next found in an old French poem composed about the same time, 1270–94, called 'Li dis dou vrai aniel' (ed. by A. Tobler from a Paris MS., Leipzig, 1871). Here the story is of a valiant and good man who lived in Egypt and had three sons, the two eldest of dissolute life, the youngest being a saintly man. This father had a ring having the property of curing all illnesses and even of bringing back to life the dead.

He had two other rings made by a jeweller exactly like the first one. On his death-bed he gives a ring to each of his sons, the true one to the youngest, to whom he revealed its secret powers. On the father's death each son claimed to be in possession of the true ring, which, however, on their being put to the proof, is found to be in the possession of the youngest son.

In the end the author shews that the three rings are symbolical of the Christian, Mahomedan, and Jewish religions, the first being the only true one.

The story also occurs with the same moral in favour of the Christian religion in the 'Gesta Romanorum,' a work ascribed to Petrus Berchorius, a Benedictine prior who died at Paris 1362. The exact authorship and date is, however, not determined with any degree of certainty, although it may be taken that it was compiled shortly before the date of the Decameron. The work consists of stories derived from the classic authors, Petrus Alphonsus, the 'Seven Wise Masters,' &c., prepared with moralisations for the use of the preachers.

A full discussion of this work, its date and authorship, &c., would be beyond the scope of this work, but reference may be made to Dunlop, vol. ii. pp. 15 *et seq.*; Landau, 'Quellen,' p. 274; the dissertation in Warton's 'History of English Poetry' and that of Douce in his 'Illustrations of Shakespeare,' and the introductions of the various editions of the 'Gesta,' such as Swan's, Oesterley's, Graesse's, and

Keller's; that edited by Sir F. Madden for the Roxburghe Club and again for the Early English Text Society, 'Violier des histoires Romaines,' &c.

The story, which is the eighty-ninth of the editions of Swan, Keller, and Oesterley, and the eighty-fifth of the 'Violier,' is as follows (I quote from Swan): 'A certain knight had three sons, and on his death-bed he bequeathed the inheritance to his first-born, to the second his treasury, and to the third a very valuable ring of more worth indeed than all he had left to the others. But the two former had also rings, and they were all apparently the same. After their father's death the first son said, "I possess that precious ring of my father." The second said, "You have it not—I have." To this the third son answered, "That is not true. The elder of us hath the estate, the second the treasure, and therefore it is but meet that I should have the most valuable ring."

'The first son answered, "Let us prove then whose claims to it have the pre-eminence." They agreed, and several sick men were made to resort to them for the purpose. The first two rings had no effect, but the last cured all their infirmities. Application—My beloved, the Knight is Christ; the three sons are the Jews, Saracens, and Christians; the most valuable ring is faith, which is the property only of the younger: that is, of the Christians.'

The reader will have observed that in the last two of these stories there is direct reference to the three religions, the true ring being symbolical of the Christian religion to the exclusion of the others. In those that follow the decision as to the truth of any particular religion is, as in the Decameron, left undetermined.

The story is also found in the 'Cento Novelle antiche,' a collection of short stories or apophthegms written or compiled by some unknown author or authors about the year 1325, or shortly before the date of the Decameron. For an account of this work, its date and authorship, &c., the reader may be referred, amongst other works, to Dunlop, vol. ii. p. 44; Landau, 'Quellen,' p. 167; Biagi, *op. cit.*;

Lami, 'Novelle Letterarie,' anno 1754, vol. xv. 529; Borghini, 'Raccolta di prose fiorentine lettera,' 127; the introduction to the Turin edition of the 'Cento Novelle antiche' of 1802, pp. xxiii, xxiv, xxvii, xlv, xlvii, l, and li; the remarks of Nott to the third book of his edition of Busone da Gubbio, 'Avventuroso Ciciliano,' p. 274; Passano, 'I Novellieri italiani in prosa,' pp. 130–34; D'Ancona, 'Le Fonti del Novellino,' Romania, 1873, p. 386, &c.; Andrea Tessier, in 'Giornale degli eruditi et curiosi,' Padua, 1882, anno i. pp. 202–8.

The story forms the 72nd of the edition of Borghini, the 73rd of the Gualteruzzi, and the 111th of Biagi. Here the Soldan, being in need of money, was determined to find some fault with a rich Jew who was in his territory and take from him his property, which was immeasurably great. Accordingly the Soldan sent for the Jew and asked him which was the true faith, designing that if he should reply 'The Jewish,' to say 'You are blaspheming against my Faith,' and if he should say 'The Moslem,' to reply 'Why are you then a Jew?' The Jew, when he heard the Soldan's demand, answered, 'There was a father who had three sons. He had a ring with a precious stone the most valuable in the world. Each of the sons besought his father to bequeath to him this ring; the father, seeing that each of them was desirous of having it, sent for a skilful goldsmith and caused him to make two rings so like the original that no one but himself could tell the difference. The father sent for his sons in turn and gave them a ring each, and none of them knew which was the true one; and thus I answer as regards the three faiths, Our Father on High knows, and we who are the sons each believe we possess the true ring.[1] The Soldan, hearing him recount this, knew not what to reply, and decided to let him go.

Manni, p. 153, asserts on the authority of Vincenzio Borghini that Boccaccio derived his tale from this one in

[1] The editions here vary slightly: in the Borghini and in the Testo Marciano (see Biagi, p. cix) he says, 'therefore I say to you, gracious Lord, that I do not know and therefore cannot tell you.'

the 'Cento Novelle,' but the story is, however, to be found in a fuller form and one more nearly resembling Boccaccio's in Busone da Gubbio's 'Avventuroso Ciciliano' (Observations E to Book III, p. 347 of ed. cit.).

Ansalon the Jew dwelt in Babylon, and was enormously rich, and I would have you to know that throughout the whole universe the Jews are hated and have no country nor Lord. It happened that Saladin was in want of money on account of a war he was carrying on against the Christians, and was advised that he should take the money of Ansalon the Jew. He sent for him and said, 'Ansalon, I have sent for you to tell me what Faith (Laws) is the best, yours or mine, or that of the Christians.' Now, Saladin had it in mind that if the Jew should praise his own religion he would say 'You are insulting mine,' and in like manner, if the Jew should praise the Christian religion, and if he should give blame to his own, he (Saladin) would hold him a traitor to Judaism, and thus in any case determined to deprive him of his money. Ansalon wisely replied, 'The answer must be the same as that of the rich nobleman who had a valuable ring, and being at the point of death, each of his three sons desiring to have it, secretly begged it of him. The father was desirous of giving it to the eldest, but the others by their deceptive words and by putting before him their reasons why they should have the ring, tried to persuade him to give it to them, and he was unable to give them denial. He accordingly had two other rings made exactly resembling the true one, but of no value, and had them placed in two boxes exactly alike, and calling his sons before him he gave to each one separately a ring, so that each believed he had received the true ring, but only one had it, and this one was designated his heir. In like manner there are three notable Faiths, the one yours, another mine, the third that of the Christians. One is the real one and the others are nought; which is which I do not know, but the adherents of each of these three religions believes his to be the only true one, as the three sons each believed he possessed the true ring.'

Saladin, hearing this, changed his mind and released the Jew. Landau says (p. 183) that this story of Busone's is the immediate source of the tale in the Decameron; on the other hand, Cappelletti (p. 23) and Bartoli ('Il precursori del Boccaccio,' &c., Firenze, 1876, p. 27) agree in thinking, notwithstanding the striking resemblance between the two tales, that it is derived from oral tradition, and Landau (p. 185) also seems to imply that it might be derived from some tale of Rabbinical origin.

The story is also to be found in the 'Schebet Jehuda' written in Hebrew about the end of the fifteenth century by a Jew, Salomo aben Verga—here is recorded the conversation between Peter the Elder of Aragon and the Jew Ephraim Sanchus. Peter in order to entrap him asked whether the Jewish or Christian religion was the true one; the Jew asked for three days in which to consider, and at the end of that time told the King that 'one of his neighbours who had gone abroad left each of his sons a precious jewel, and that on being asked to decide which was the most valuable he had advised that the decision should be left until the return of the father, who would know better than anyone, being a jeweller; in like manner you ask me whether the gem received by Jacob or Esau is the most precious, and I ask you to send a messenger to Our Father in heaven and he will decide.' As the 'Schebet Jehuda' was not written until long after the date of the Decameron, it is obvious that it cannot be the source of this tale, but it seems that it contains historical notices of a much anterior date, and may therefore have embodied oral traditions of a much earlier date. Paris ('La Parabole,' &c., p. 138) considers with others that the 'Schebet Jehuda' presents the oldest and most authentic form of the present parable.

There is a very curious tale analogous to the above exemplifying Saladin's indecision in matters of religion in Jans Enenkel's 'Welt Buch' (about 1250–91), printed in Hagen, vol. ii. p. 643). Saladin, having almost impoverished himself by his generosity, became dangerously ill. On being told by his physicians that he could not live,

he became very sorrowful and anxious for his soul. He thought if he embraced Mahometanism he would be scorning Christianity, the faith of the Christians who held their God as the most powerful, whilst at the same time the Jews thought the same of their God. Finally he decided to give his soul to the God who would afford him the greatest protection. He had also a most valuable table made of a large sapphire which he also desired to dispose of in the same way, but as he was unable to arrive at a decision on the point he had the table divided into three parts and bequeathed a part to each of the three Churches—the Christian, the Mahomedan and the Jewish, saying 'the one that is the most powerful will assist me.'

The story or allegory in Swift's 'Tale of a Tub' of the father who presented each of his three sons with a new coat, seems to be merely a satire on the Church of Rome, Protestantism and Dissenters, without any reference to the truth of any one particular religion.

It is hardly necessary to do more than refer to the celebrated drama of Lessing, 'Nathan the Wise.'

Here, as Lessing himself states in a letter to his brother of August 11, 1778, and to Herder of January 10, 1779, the play is derived from the tale in the Decameron, but there seem to be reminiscences of some of the other stories, as the ring has an opal having the virtue of rendering the person possessing it with confidence agreeable to God and man.

A note on p. 224 of the 'Violier,' &c., says there are imitations in French verse by Chénier et Cubières Palmesaux. These I have been unable to refer to, as is also the case with regard to Dunlop's reference, vol. ii. p. 66, to the 'Summa Predicantium' of Bromyard, Lib. 4, i., 'Fides.'

Schmidt, 'Beit.,' p. 2, states it is to be found in 'Ernst und Schimpf,' 1563, but query, is not this a mistake for 'Scherz mit der Wahrheit'? (See with reference to this, Day 1, Nov. 2.)

Much controversy has been caused by this tale, on account of which Boccaccio was accused of being the author

of the book called 'De tribus impostoribus,' a work the very existence of which, however, is, to say the least, doubtful. The curious will find a full discussion in the bibliographical notice prefixed to the work called 'Le Traité des trois imposteurs,' par Philomneste Junior (i.e. P. G. Brunet), Bruxelles, 1867.

Bottari, in vol. i. of his 'Lezioni,' devotes five long chapters to defending Boccaccio on this point, and the tale is also fully discussed at length by Cappelletti, p. 1 *et seq.*

In the first of the two *novelle* of Salvuccio Salvucci, first printed in 1591, and which will be found reprinted in the collection of the Italian *novellieri* of Poggiali, the allegory of the three rings is interpolated professedly from Boccaccio for the purpose of shewing the impossibility of deciding who was the greatest scoundrel, a lawyer, a doctor, a captain, or a merchant. Here, however, the judge is stated to have decided to have the inheritance divided into three parts.

It is retold with somewhat curious modifications in the collection of facetiæ called 'L'art de désopiler la rate,' &c. I quote from the 'Nouvelle edition revue et augmentée par J. M. F. A. L. D. C. 1775,' where it will be found on pp. 98, 99 of the second part. Here it is told of a 'bacha': the Jew extricates himself from the dilemma of saying which is the true religion by asking to be allowed to do the same as the three sons, viz. go to an expert to solve the question put to him.

The story has also passed into the German collection of facetiæ of Mahrold called 'Roldmarsch Kasten,' 1608, bl. 26[a]. This is evidently from the Decameron, as the Jew is named 'Melchisedeck.' As to this work, reference may be made to pp. 265 *et seq.* of Jakob Frey's 'Gartengesellschaft' (1556), ed. by Johannes Bolte for the Bibliothek des litterarischen Vereins in Stuttgart, 1896.

DAY 1, NOVEL 4

THIS story of the monk and the abbot, of which the moral seems to be 'that those in glass houses should not throw stones,' is probably derived from the following story in the 'Cento Novelle antiche' (No. 54 of the ed. of Gualteruzzi, not in those of Borghini or Biagi). A country priest named Porcellino, on the occasion of one of the feasts, was arraigned before the bishop on the charge of ill-conducting his cure on account of women. The bishop holding an inquisition on this point found him to be very culpable. The priest being in the bishop's house and expecting the next day to be deprived of his cure, the servants wishing him well, shewed him how he could escape. He concealed himself at night under the bishop's bed. It so happened that the bishop had arranged for his 'mie' to be there. On the bishop entering the room she refused to have anything to do with him until he paid her, as he had so often broken his word; the priest, coming from under the bed, said, 'Sire, the same happened to me; who could do otherwise?' The bishop finding himself thus disgraced, pardoned him.

The story is also much the same as the one related in the witty but in parts blasphemous and obscene *fabliau*,[1] 'Of the bishop and the priest,' or 'L'Evesque qui benit sa maitresse,' the title given to it in the analysis by Legrand, vol. iii. p. 126. It will be found at length in Wright's 'Anecdota litteraria,' 1844, under the first-mentioned title. The real title can be found by the curious in vol. iii. p. 178 of the 'Recueil general et complet des fabliaux,' par

[1] Quite broadly it may be taken that the *fabliaux* of the Trouveres are anterior to the date of the Decameron even in the cases in which there are not MSS. of an earlier date. For information as to this the reader may be referred, in addition to the ordinary works of reference on the literary history of the Middle Ages, to amongst others the following, the full titles of which will be found in the list of books referred to: Barbazan-Meon, *Fabliaux;* Meon, *Nouvelle Recueil;* Legrand, *Fabliaux;* Montaiglon et Reynaud, *Fabliaux;* Hagen, *Gesammtabenteuer*; Aug. Scheler, *Trouvères Belges du* 12me *au* 14me *siècles*, Bruxelles, 1876, and Lowen, 1879; Dinaux, *Trouvères du Nord de la France et du midi de la Belgique*, 4 vols., Paris, 1837–43; Landau, *Quellen;* Ellis, *Early English Metrical Romances* (various eds.), Dunlop; *Marie of France, Poesies;* Warton, *Hist. Eng. Poetry; Histoire Litteraire de la France;* Bédier, *Fabliaux.*

Montaiglon et Reynaud, 6 vols., 1878. This story is shortly as follows: A bishop of Bayeux, very fond of women, prohibited one of his priests from being with his 'fame,' whom he greatly loved, and on his refusing, ordered him not to drink wine so long as she remained in his house, and this he was at last compelled to agree to. Auberée, as the 'prestesse' was called; on being informed of this, teaches him how to avoid his literal word by telling him that instead of drinking his liquor he can suck it. On this subterfuge coming to the ears of the bishop he enjoins the priest he is not to eat goose as long as the 'prestesse' is with him. This she teaches him to avoid by telling him to eat gander. For this second evasion of his orders the bishop orders him not to sleep on a feather bed, and this penance is again avoided by the wife, who says she will make him up a bed of bolsters.

The priest having discovered that the bishop was in the habit of visiting a 'commere' in the suburbs, persuaded her to allow him to hide himself in the room when the bishop is coming. On the bishop arriving in the evening she refuses his advances unless he will give her a solemn benediction exactly as in the case of one who is about to take the tonsure. This the bishop does, and when he comes to the words '*secula seculorum*,' the priest behind the curtains says 'Amen,' and on the bishop asking 'Who is that?' answers, 'I am that poor priest to whom you have forbidden the use of wine,' &c. The bishop laughs and has to pardon him. It will be observed that with commendable taste Boccaccio has omitted the blasphemous portion relating to the Benediction.

Bottari in his 'Lezioni' (vol. i. p. 224) gives several instances to shew that Boccaccio has not in this tale exaggerated the licentious lives of some of the clergy.

Bartoli in his small but erudite work, 'I precursori del Boccaccio,' &c., p. 40, refers this story, as he does many of those in the Decameron, to oral tradition and states, 'It is not many years ago that I heard the selfsame story related, word for word, by an old peasant woman of the North of Italy in her rough dialect, and who most assuredly knew

nothing of the French "Fabliau" or the Italian "Novellino."' Montaiglon in the notes to the 'Fabliau' (vol. iii. p. 382) says that the Fabliau is imitated by Imbert, 'where the prescriptions of the third council of Lateran are far from being observed,' but he does not give any further reference.

The only imitations of which I am aware is (*a*) that of the forty-fifth Novella of the second part of Bandello (*obiit* about 1570). Here the bishop is intriguing with an abbess. The priest who he had punished for a similar offence discovers him by similar means to those in the tale in the Decameron and the *fabliau*. It being the feast of St. Laurence the priest commences to sing the Mass, saying: 'Omnipotens aeterne Deus, qui hesterna nocte Reverendissimum Dominum nostrum supra Montem Gelboe ascendere, ibique campanas coeli pulsare, et deinde in vallem Josaphat descendere fecisti, ubi multa mirabilia fecit,' &c., these being the words he had overheard the bishop use towards the abbess but in a far different sense. The bishop in anger asked him what he meant by chanting such a Mass, to which he replied it was in his Mass-book, in which in truth it was found, the priest having carefully interpolated it. So the bishop had to pardon him and let him continue in his old course of life.

(*b*) The second imitation is that contained in Martin Montanus's 'Gartengesellschaft' (about 1559–66), chap. 98, p. 388 of the ed. by J. Bolte, 1899, for the Litterar. Vereins in Stuttgart. This follows the tale in the Decameron very closely.

The learned editor refers to Kalenberger, v. 861, in Bobertag's 'Narrenbuch,' 1884, p. 40; Des Periers, No. 34; Guichard, 'Contes et Fables,' ii. 30 (1808), 'Le Moine rusé.'

It may be mentioned that the reference to Des Periers given above is far too remote to be deemed an analogue to the tale in the Decameron.

It also seems to be imitated closely in the 'Roldmarsch Kasten' of Dietrich Mahrold (1608), the rubric of which is given at p. 267 of the edition by J. Bolte of the 'Gartengesellschaft' of J. Frey.

With regard to the odiousness of the offence attributed in this tale to the abbott, reference may be made to the first discourse of Brantome's 'Vies des Dames galantes,' where he quotes a Latin distich bearing on the point and which will be found on p. 30 of the edition of that work published by Garnier Frères. It is referred to in Day 9, Nov. 3, where I give some further references to Oriental customs.

DAY 1, NOVEL 5

THE germ of the reproof administered to the King of France by the Marchioness of Montferrat may probably be found in the story known as 'The Lion's Track,' from the latter portion of the story, which occurs in various forms of 'The Seven Sages,' such as 'Mischle Sandabar,' 'Sintipas,' 'Libro de los Engannos,' &c.[1]

In these versions a wife reproves her would-be seducer by giving him to read a book in which is set forth the punishment of adulterers: the remainder of the story forms the part of the story called 'The Lion's Track,' but which, however, does not concern the tale in the Decameron.

The story, however, is to be found in a form much closer to that in the Decameron in the Arabic versions of 'The Seven Sages,' which is contained in some versions of the 'Thousand and one Nights' (see Habicht u. Hagen, No. 980–981, vol. xv. p. 157; Burton's 'Arabian Nights,' original ed. vol. vi. p. 129, and ed. of 1894, vol. v. p. 43,

[1] For a discussion of the various forms of *The Seven Sages* the reader may refer, amongst other works, to the following, the full titles of which will be found in the list of references: Comparetti, *Libro de los Engannos;* Benfey, *Pantschatantra;* Landau, *Quellen;* Clouston, *Sindibad;* Clouston, *Popular Tales;* Loiseleur; Keller, *Sept Sagen*, Ancona, *Il libro dei sette savj;* Comparetti, *Intorno al libro dei sette savj di Roma, observazioni di Dom. Comparetti* (Pisa), 1865; Keller, *Dyocletianus Leben von Buhel;* Wright's Introduction to *The Seven Sages* (Percy Society); Ellis, *Early English Metrical Romances; Amabili di continentia, romanzo morale del secolo XV a cura di Aug. Cesari* (Bologna), 1896; *Mischle Sandabar; Das Buch von den sieben weisen Meister Ubersetzt von H. Sengelmann; Sindban, Oder die sieben weisen meistern, syrisch u. Deutsch von F. Baethgen;* 1001 *Nacht*, Breslau ed. 1840, vol. xv. pp. 102–72; Scott's *Tales*, &c., Burton's *Arabian Nights* and his *Supplemental Nights*, and the various references which will be found in such works.

where the story is called 'The King and the Wazir's Wife'; Payne's 'Arabian Nights,' 1883, vol. v. pp. 263–65; Scott's 'Tales,' &c., p. 69). The story is as follows: A king fell in love with the wife of one of his Vezirs and visits her: she entertains him and provides ninety dishes, which he tastes and finds they are all alike. The wife says, 'The ninety dishes signify the ninety females in your harem, in appearance they are all different but their kisses are all alike.' This part of the story is not contained in any other version of 'Lion's Track,' and is probably an interpolation of a later date.

Comparetti ('Sindibad,' p. 7) says that the Arabic version is of uncertain age, but certainly of little antiquity.

Eugenio Camerini (according to Cappelletti the *nom de plume* of Carlo Teoli), in the preface to his edition of the works of Doni, Milan, 1863, p. 13, gives an Arab story taken down by Narcisso Cotte a Rabbatt, from the lips of an old Arab story-teller who had taken it from the works of the poet El Ghazali. The story is the same as in 'The Seven Sages,' the wife saying, 'Les femmes different entre elles par le teint, par la taille et par la parure, mais chacune d'elles est une femme et rien d'autre, vous avez dans votre harem 90 femmes blanches, brunes et noires; une de plus n'ajoutera pas à vos plaisirs.'

In Burton's 'Supplemental Arabian Nights' (vol. ix. p. 120 of ed. of 1894) is the story of 'Firuz and his Wife,' from the Breslau ed. vol. viii. pp. 273–78, nights 675–76), and which Burton says is a *réchauffé* of 'The King and the Wazir's Wife' in the 'Nights' referred to before; the story does not contain the episode of the dishes, but only the portion called the 'Lion's Track.' The wife here reproves the king by saying, 'Oh king, comest thou to a watering place whereat thy dog hath drunk, and wilt thou drink thereat?'

This is practically the same story as 'La Pantouffle du Sultan,' in Cardonne's 'Mélanges de littérature orientale,' 1771, p. 5, and which is taken from a Turkish collection called 'Adjaib-el-Measar.'

Clouston in his notes to this tale in vol. ii. p. 378 of Burton's 'Supplemental Nights' (or. ed.) gives another version, similar to the one in the 'Conde Lucanor' referred to afterwards, from a MS. collection in his possession of Arabian and Persian anecdotes translated from the French, the source of which he had not been able to ascertain. The story is of a lord of Basra, who while walking in his garden saw the wife of his gardener, who was very beautiful and virtuous. He sent the gardener out on a commission, and said to the wife, 'Go and shut all the doors.' She went out, and on her return said, 'I have shut all the doors except one, and that I am unable to shut.' He asked, 'Where is that door?' and she replied, 'That which is between you and the respect due to your Maker; there is no way of closing it.' When the lord heard these words he asked the woman's pardon and left her, and became a wiser and better man.

Dr. W. A. E. Axon, in a very interesting article in *Notes and Queries* (9 ser. xii. pp. 223 and 261), gives the story of 'Aphikia' recently brought to light by the researches of Dr. Margaret Dunlop Gibson and printed in 'Sinaitica,' No. viii., Cambridge, 1901, from two MSS. in the National Library of France, and from an Arabic copy she found in a Coptic Monastery at Deir Abou Macar and another at Deir-es-Suriani. The Syriac MS. is stated to have been copied by Alfarag Adar in the year 1885 of the Greeks, or A.D. 1574. Here the story is told of King Solomon and Aphikia, wife of Jesus, the son of Sirach, Vizier of King Solomon, and follows practically the version of the Arabic 'Seven Sages,' as it contains both the part relating to the dishes and the part of the 'Lion's Track,' there being here, however, only forty dishes, and the explanation of the parable not being directly given but merely inferred.

Dr. Axon in a note (p. 223) refers to Fumagalli, 'Chi l'ha detto,' 3rd ed., Milano, 1899, p. 40, which I am unable to refer to. He also refers (p. 261) to an article by Prof. Ryssel in 'Theologische Studien u. Kritiken,' 1903, p. 229, who says 'that Mathieu de Vendôme, who died in 1286, has a poem on the subject, "Comedia Milonis," in which the

heroine is called Afra and the king is the Sovereign of Constantinople. Mathieu is said to have taken this story from "Syntipas," or some Oriental source.'

A story containing a reproof somewhat similar to that given by Clouston above will be found in the last story of 'Conde Lucanor,' written by the Prince Don Juan Manuel, 1335–47; here it is told of the great Saladin, who makes advances to a lady. She offers to entertain his advances if he will tell her what is the most valuable possession a man can have; he afterwards tells her 'Honour,' and she then asks him if any man had more honour than him, to which he replied 'No.' She then says, 'It only now remains for you to prove the reality of your words by renouncing your intentions towards me.'

In the eleventh of the 'Proverbs' of Antonio Cornazano (1431–1500) the story is told, as are all of his, to illustrate some proverb, in this case 'E tutta Fava.' A wife desirous of weaning her husband from the attractions of other women made him a sumptuous repast in which each dish was composed of beans, but with various extraordinary and delicate flavours. The husband asking 'What is this?' she answers 'Beans,' and so on as regards each dish, and at last she said, 'My husband, choose where you list, it is all beans,' whence he, understanding the acute reprehension of his wife, changed his mode of life. This proverb seems to be referred to in the 'Malmantile' of Lippi, canto vi. stanza 93, where we find—

'. . . O laccio o rete abbia quel begno
e Tutta Fava, et item per diversa. . . .'

The story is told in a converse form in the tenth of the 'Cent Nouvelles Nouvelles,' composed about 1456 to 1461 for the Dauphin of France, afterwards Louis XI. They are attributed by Le Roux de Lincy in his edition to Antoine de la Salle, the author of 'Le Petit Jehan de Saintré' and 'Les quinze joyes de mariage.' Here the tale is of a knight of England who has been in the habit of making his squire assist him in his amours with other women. On the knight's marriage the squire refuses to do this any more; the knight

then gives instructions that the squire is only to be served with eel pasties, for which he had previously expressed a preference. On the youth getting very tired of them the knight said, 'I also am as tired as you are without a change, and you shall have nothing else until you assist me as you did heretofore.'

It is this story which is dealt with by La Fontaine in his 'Paste d'Anguille,' although he does not follow it very closely. It is also stated to be the fifty-seventh of the 'Ducento Novelle' of Celio Malespini, written about 1580, who annexed practically the whole of the tales of the 'Cent Nouvelles.' According to the notes in Le Roux de Lincy's edition of the 'Cent Nouvelles,' vol. ii. p. 331, the story is also imitated in 'Les Joyeuses Adventures et Recréations contenant plusieurs comptes et facieux devis,' à Paris, chez G. Menier, portier de la Porte Saint-Victor, 1682, 3 vols. in 32mo, p. 122, devis No. 57.

Burton in his notes to 'The King and his Wazir's Wife' in the 'Nights' (vol. v. p. 44 of ed. of 1894) says: 'The European form of the tale is "Toujours Perdix," a sentence often quoted but seldom understood. It is the reproach of M. l'Abbé when the count (proprietor of the pretty countess) made him eat partridge every day for a month, on which the abbé says: "Always partridge is too much of a good thing." Upon this text the count speaks. A correspondent mentions that it was told by Horace Walpole concerning the confessor of a French king who reproved him for conjugal infidelities.'

From a note in *Notes and Queries*, June 8, 1907 (10 ser. vii. 457), very probably this is the story referred to in *L'illustration* for 1853 (according to the 'Intermediare,' vols. xxxiii., xxxiv.) of Louis XIV who fed Père Letellier on nothing but woodcock. 'According to another correspondent the king was Henry IV and the birds partridges.'

Manni (p. 156) on the authority of Aldo Mannucci believes the tale in the Decameron to be historical with change of names, and quotes at length the long and wearisome story from Book III of the 'History of the Kingdom of

Naples' by the Archbishop Paolio Emilio Santorio, of how Syligaitha seeks to dissuade her half-brother, the bastard Manfred, from his libidinous ways in a manner similar to the tale in the Decameron, but, however, without success.

The story is one of the many that Sansovino has taken from the Decameron into his 'Cento Novelle,' &c., where it is the first of the second day.

It seems also to be imitated in the fourteenth of Nicholas de Troyes' 'Grand Parangon,' &c., referred to before, but in MS. only (see edition by E. Mabille, p. xviii).

DAY 1, NOVEL 6

THERE is very little to be said on this tale beyond what is recorded by Manni, p. 165, that the inquisitor referred to is the inquisitor Pietro della Aquila, who, according to Villani, Book XII, cap. lvii., and others was inquisitor at Florence in March 1345, and of whose greed numerous anecdotes are recorded. Bottari, *op. cit.* vol. ii. pp. 49–88, devotes three lectures to defending Boccaccio from the accusations made against him of the intention to scoff at the office of inquisitor of the Holy Church in this story.

As far as I am aware the tale does not seem to have been treated elsewhere than in a 'Schwank' of Hans Sachs of December 5, 1544, 'Der Hundert Suppenkessel,' where the repartee is exactly reproduced. It is reprinted in vol. i. p. 160 of the ed. of Karl Goedeke, Leipzig, 1883, who in a note says: 'Compare Hans Sachs, Fassnachtspiel: Der Ketztermeister mit den vil Kesselsuppen, vom 2 Oct. 1553 ("Gedichte," iii. 1561, 77^{b}–81^{a}).'

DAY 1, NOVEL 7

THE Cane Grande della Scala is the same as is referred to in Dante, 'Paradiso,' xvii. 68, who was renowned for his magnificence and respecting whom reference may be made to Manni, p. 174.

The tale is reproduced by Sansovino in the third of the second day of his 'Cento Novelle.'

Manni, p. 176, says that Straparola has taken it into his 'Thirteen Pleasant Nights,' Book II, night xii. fav. 5. This, however, as Schmidt, 'Beit.,' p. 3, has already pointed out, is an error, as this tale is the first one of Day 10. This error has been copied into the 'Biblioth. Bocc.' p. 84.

DAY 1, NOVEL 8

WILLIAM BORSIERE is referred to in Dante, 'Inferno,' canto 16, line 66—

> 'Cortesia e valor, di', se dimora
> Nella nostra città, sì come suole,
> O se del tutto se n'e gito fuora ?
> Chè Guglielmo Borsiere, il qual si duole
> Con noi per poco, e va là coi compagni,
> Assai ne crucia con le sue parole.'

It is possible that the present anecdote may be a true one : it is related by Benevenuto Rambaldi da Imola in his commentary on Dante and which is given at length by Manni, p. 179. With regard as to whether the priority rests with Boccaccio or with Imola, see Day 1, Nov. 2. The story is also narrated by Christofo Landino in his commentary on Dante, and also by Lodovico Castelvetro in the third part of his Poetica of Aristotle ; in this last, however, it is slightly altered, Grimaldi being told to paint up 'Courtesy' instead of 'Liberality' as in the Decameron and the two other stories referred to (see Manni, 181).

The jest is repeated very shortly without names of the characters in the third day of 'L'Arcadia in Brenta ovvero la Melanconia Sbandita,' di Ginnerio Gavardo, Vacalerio, which is the anagram of the name of the real author, 'Giovanni Sagredo, cavaliero,' which was apparently first printed in 1667. It will be found on p. 111 of the ed. of Venice, 1785.

DAY 1, NOVEL 9

THIS story of the King of Cyprus and a lady of Gascony seems to have been taken from the following story of the 'Cento Novelle antiche' (No. 51 of Gualteruzzi, No. 48 of Borghini, No. 26 of the codice Laurenziano-Gaddiano, No. 193, p. 226, of Biagi). 'There was a woman of Gascony in Cyprus to whom one day a great insult was made, which not being able to bear she went to the King of Cyprus and said, "Sire, you have had ten thousand insults made to you and I have had one, I beg that you who have suffered so many will teach me how to bear mine." The king was ashamed and began to avenge himself of his wrongs and would no longer bear any more insults.'

This also is reproduced by Sansovino in the ninth of the first day of the 'Cento Novelle.'

The only imitation with which I am acquainted is that of Sercambi (1347–1424) 'De Pigritia,' No. xix. p. 169 of ed. cited; here it is related, however, of the King of Portugal and a lady of Gascony. The story, as well as the last, has been translated into Latin by Paganuzio, and as to translations into seven hundred different Italian dialects and other translations see Cappelletti, p. 311.

DAY 2, NOVEL 1

THIS tale, which, like the first of the first day, seems to be a satire on fraudulent relics and the belief in false saints, appears to be original, nor, as far as I am aware, has it been directly imitated by other writers except in the following one, which is the fourth of the 'Novellino' of Masuccio Guardato da Salerno, first printed in Naples in 1476. This story, which can hardly be called a direct imitation of the one in the Decameron, is as follows: Two priests obtain a bone from a dead body, and pretend to the people of Sorrento that it is part of the arm of St. Luke, and they produce a forged Papal Bull granting indulgences and remissions of sins to all persons who will according to their means give alms to the relic. Having by this means obtained large sums from the credulous populace, Fra Girolamo produces from a casket the supposed relic, the other confederate from the other end of the church denounces him as an impostor, and states that St. Luke's body lies at Padua. Thereupon Girolamo, pretending to be much perturbed, prays that a miracle may be worked as a sign of the truth of what he had said, and that the unbeliever might die for his presumption. The confederate pretends to die, and is again, by another supposed miracle, restored to life, and Girolamo thus obtains still further sums from the credulous populace.

According to Schmidt ('Beitrage,' p. 5), there is an old German literal translation in Ernst und Schimpf, Bl. 9ª, by which he probably means 'Scherz mit der Wahrheit.'

DAY 2, NOVEL 2

THE germ of the story of Rinaldo d'Asti, shewing the value of a particular maxim as a rule of conduct, in the same way as the paternoster of St. Julian, may perhaps be found

in the first part of the fourth book of the 'Pantschatantra' or the 'Five Books,' a collection of Indian tales and apologues of Buddhistic origin, and which was written or compiled at a period unknown, but according to Benfey (vol. i. p. xiii), between the third century before Christ and the sixth or seventh century A.D. For a full discussion the reader can be referred to the learned introduction of Benfey in his edition of this work. The story to which reference is now made seems to be the only one in the 'Pantschatantra' connected with the Decameron and not also found in a later form in any of the various transmigrations of that work, and it is difficult to see how the story could have found its way into Europe except by means of oral tradition, probably by means of the Jews, whose influence in the dissemination of ideas between the East and the West, before the invention of printing, was considerable.

The story, which will be found in Benfey, vol. ii. p. 183, is to the following effect:

A merchant had a son who bought a book in which was written, 'The predestined is the lot of man. Even a God cannot stop this; therefore I do not complain nor am I astonished: for what belongs to us belongs not to others.' When the merchant read this he said to his son, 'Boy, what price did you pay for this book?' 'A hundred rupees, father.' The father said, 'Fie upon thy foolishness to give such a sum for a book which only contains the first verse of a simple strophe,' and turned him out of the house. The youth journeyed afar off, and at last settled in a large city. Whenever he was asked, 'Whence do you come, and who are you?' he only answered in the words of the verse, 'The predestined,' &c., and thus he got to be known by the nickname of 'The predestined.' One day the daughter of the king saw a handsome youth passing by, the son of a king, and fell in love with him and sent a friend to him telling him how he could visit her at night by means of a rope hanging from her chamber, but when the appointed time came he drew back. 'The predestined' passing by, sees the rope, and availing himself of the opportunity, ascends to the

chamber of the princess, who, thinking him to be her lover, entertains him hospitably in the same manner as Rinaldo d'Asti is entertained. When she discovers her error on hearing him speak and utter the maxim, 'The predestined,' &c., she lets him go. After wandering about he experiences exactly similar good fortune instead of some one else.

The story in the 'Pantschatantra,' says Landau ('Quellen,' p. 21) has some similarity with that of Tejasvati and Somadatta in the sixth book of Somadeva (chap. xxx. of Brockhaus in 'Berichte der kong. Sächsischen Gesellschaft der Wissensch.,' xii. p. 130), and to the ninety-seventh of the 'Cento Nov. antiche'; this last is, however, still further removed from the tale in the Decameron. I have been unable to refer to the Somadeva, but fail to find any similarity whatever in the tale from the 'Cento Novelle.'

The story of St. Julian the Hospitalor or God's herbejour as he is called, is referred to in Chaucer, and the prayer for the souls of his father and mother, whom he accidentally killed, and then founded a hospital for wayfarers, is to be found narrated in the 'Lives of the Saints,' 'The Golden Legend,' the eighteenth chapter of the 'Gesta Romanorum,' and Vincent of Beauvais, 'Specc. Hist.,' Book IX, chap. cxv., and which is given in a translation by Bottari in his 'Lezioni sopra il Decamerone,' vol. ii. p. 156.

The words of the paternoster will be found in 'Ubbie ciancioni e ciarpe del secolo XIV,' by Amati (Bologna, 1866), the last two strophes of which are given by Landau ('Quellen,' p. 20), and Cappelletti (p. 34), the latter writer referring also to a writing by G. Galvani called 'di San Giuliano lo Spedaliere, e del Paternoster usato dirgli da' viandanti, ad illustrazione di un luogo del Decamerone del Boccaccio,' which is to be found in vol. ii. of his 'Lezioni accademiche,' &c., Modena, 1840.

Monsieur Regnier in the appendix to vol. iv. of his edition of the 'Œuvres of Lafontaine,' p. 556, gives 'La Paternostre Sainct Julien,' from a French MS. of the fifteenth century in the Biblioth. Nationale, and which differs from the one above referred to.

Possibly some very slight resemblance may be traced to the tale in the Decameron in the old German poem called ' Die treue Magd,' which will be found in Hagen, vol. ii. 309 *et seq.*, where a travelling scholar is favoured with hospitality much the same way as Rinaldo, owing to a prayer he was in the habit of saying every evening to ' St. Gertrude.'

It is very closely imitated, with, however, change of names of the personages and places, in the *Novella*, ' De devotione in Santo Juliano ' of Giov. Sercambi (born 1347), being the eighty-first of the MS. Trivulziano, No. 52, p. 186, of the ' Novelle inedite ' of Sercambi, edited by Rodolfo Renier, Torino, 1889, and is reproduced in the thirty-third of the ' Grand Parangon des Nouvelles Nouvelles ' of Nicholas de Troyes (MS. only), see ed. by E. Mabille, p. xxi ; and it also seems to have been versified by Hans Sachs, ' Sehr herrliche schone u. wahrhaffte gedichts, Nurnberg, 1558–59, t. i. p. 357.

The story seems also to have been taken from the Decameron into Dietrich Mahrold's ' Roldmarsch Kasten ' (1608), an account of which will be found in the edition of Jakob Frey's ' Gartengesellschaft ' by J. Bolte, 1896, p. 265 (Litter. Vereins in Stuttgart), the rubric of the story being given by him at p. 268.

It is, of course, from the Decameron that La Fontaine took his ' L'oraison de S. Julien,' and according to Dunlop it is also the source of Houdart de la Motte's play called ' Le Talisman,' acted in 1704.

Liebrecht in a note to Dunlop says, ' The subject has also been used by Lope de Vega in " El animal profeta " (Schack, " Geschichte der dramat. Litter. in Spain," ii. p. 386), but according to Landau (" Quellen," p. 21) this is founded on the legend of St. Julian and not on the tale in the Decameron ; but on the contrary, his " Llegar en occasion " rests on Boccaccio's tale.'

The resemblance that Dunlop says is to be found in the play ' The Widow,' by Middleton, with Jonson and Fletcher as coadjutors, seems to be very remote, as here the only

point is that in Act iii. scene 3, Martia, disguised as a man and passing under the name of Ansaldo, is robbed of his clothes and subsequently hospitably entertained by Philippa, who had prepared a banquet for her expected lover.

In addition to the plays referred to above, the following seem to have reference to the present tale: 'La Veuve,' comedy by Ch. Collé, acted 1756 and in 1771; 'Renaud d'Ast,' a comedy by Lemonnier, Trial and Vachon, 1765; 'Renaud d'Ast,' comedy by Radet and Barré, acted 1783; 'L'oraison de Saint Julien,' vaudeville by J. Lacoste and L. Villeran, first acted April 1834.

Rinaldus is referred to by Martin Montanus in his 'Andreützo' (1557, Martin Montanus, 'Schwankbücher herausgeben von Johannes Bolte,' 1899; Litter. vereins in Stuttgart, p. 178). The editor refers, p. 586, to the following: 'De jonge dochters tijt-kortunge,' 1591, No. 6; Hans Sachs, 'Von dem beraubten Kauffmann Rinaldo,' 1534 (f. 1, 2, 177[b]), and to two *meisterleider*, 'Der beraubt Kauffman' (gesangweis Römers, 1547, 29 Juli, Weim. MS., f. 419, bl. 469[b]) and 'Der betrübt Kauffman' (Romweis H. Sachsen, 1554, 10 Nov., Weim. MS., f. 419, bl. 545[b]).

DAY 2, NOVEL 3

This story may be the invention of the author. Landau ('Quellen,' p. 330) suggests that perhaps Boccaccio is indebted to the historic *chanson* of the Young Count of Flanders, who fled to France to avoid having to marry the daughter of the King of England ('Histoire Litteraire de la France,' vol. xxiv. p. 167).

In the first tale of the third day of 'Il pecorone' of Giovanni Fiorentino, which the author, whoever he was, states himself to have been written in the year 1378, is the incident of a lady passing as a 'frate' similar to the tale in the Decameron, to which, however, there is otherwise not much resemblance.

From the contents of the MS. of the 'Grand Parangon des Nouvelles Nouvelles' given by E. Mabille in his edition

of that book, it seems to be closely reproduced in the thirty-seventh tale, and it forms the fifth of the first day of Sansovino's 'Cento Novelle.'

DAY 2, NOVEL 4

NOTHING seems to be known of the origin of this tale, which is one of those taken by Sansovino from the Decameron. It is the third of the first day of his 'Cento Novelle.' The only imitation with which I am acquainted is that of Sercambi, who follows the Decameron closely. It forms the fourteenth of his *Novelle* 'De restauro facto per fortuna,' 'Novelle di G. Sercambi,' edited by A. d'Ancona (1871), p. 119.

According to Schmidt, 'Beit.,' p. 7, it was turned into rhyme by Hans Sachs, ii. p. 323 (vol. viii. p. 630 of ed. by Keller).

DAY 2, NOVEL 5

DUNLOP and some other writers are of opinion that the first adventure of Andreuccio in the house of the courtesan rests on the *fabliau* of the *trouvere* Courtois d'Arras, entitled 'Boivin de Provins' (Barbazan-Meon, iii. p. 157; Legrand, iv. p. 209; Montaiglon, v. p. 52), but as will be seen, in this the deception is reversed. Boivin, sitting under the wall of a house inhabited by courtesans, counts and adds up imaginary sums of money he has made by sale of his stock, and after pretending to have made many mistakes in doing so says, 'Ah, if only my niece were here to assist me.' One of the courtesans, hearing this, pretends to be his niece, and he is invited into the house and entertained in the manner of the hotel St. Julien, with the object of subsequently cutting his purse and robbing him of his money. He is, however, cautious, and cuts it himself and hides the money in his breast. The women dispute and fight as to which of them had taken and concealed it, and Boivin accuses them of robbery, and finally the neighbours have to come in and separate the combatants. Here the resemblance

ceases, and the adventure of the robbery of the tomb does not occur. According to Montaiglon and others this *fabliau* of Boivin de Provins has been versified by Imbert.

Landau ('Quellen,' 124) and Liebrecht ('Zur Volkskunde,' Heilbronn, 1879, p. 154) consider the first half of the story to be similar to that of King Pradjota (A. Schiefner, 'Mahàkàtjajana u. König Tschanda-Pradjota.' Ein Cyklus Buddhistischer Erzählungen, St. Petersburg, 1875, p. 23), but this seems to me to be very remote, it merely consisting of the fact that the king, being fond of strange women, falls into a jakes as Andreuccio does and then goes home to his wife, who cleanses him.

The story of the adventures of Andreuccio are reproduced very closely in the play of Aretino (1492–1556) called 'Il Philosopho,' where the part of Andreuccio is changed to that of a jewel merchant whom Aretino has named Boccaccio. A long analysis of this play will be found in Cappelletti, pp. 59 *et seq.*

From a note in Rua's 'Novelle del Mambriano del Cieco da Ferrara' (Torino, 1888, p. 62), it seems that the tale in the Decameron is taken into Cantica i. of Fabrizi's 'Libro della origine delli volgari proverbii' (1526).

It is the forty-second of the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes (MS. only; see edition of that work by E. Mabille, p. xxii), and it is also told by Sercambi in his 'Novelle' of a vendor of eggs who meets with luck similar to that of Andreuccio in the Decameron. It is No. 9 of the 'Codex Trivulz,' and No. 8, p. 39, of Renier's edition of Sercambi's 'Novelle inedite.'

It has been treated by Martin Montanus (1557) in his 'Andreütz o,' and also in his 'Gartengesellschaft' (1554–56), and (in verse) by Dietrich Mahrold, in his 'Roldmarsch kasten' (1608), No. 76, and also in Michael Caspar Lundorp's 'Wissbadisch Wisenbrünlein,' Part II, No. 2, p. 2, to which more particular reference is made under Day 5, Nov. 10. 'Von einem Italiener, wie derselbe zu Neapolis Ross kaufen wolte, und wie wunderlich es ihm hiermit ergangen.'

The tale has likewise been taken into Sansovino's 'Cento Novelle,' where it is the first one, and in 1612 was versified for representation by Francesco Canali Vicentino.

Dunlop (p. 71) says, 'The first part of this story has been imitated in many tales and romances, particularly in "Gil Blas," l. ii. c. 4, where a deceit similar to that practised by the Sicilian damsel has been adopted.' This seems to be an error of citation.

With regard to the episode of the robbery of the tomb, reference may be made to the Ephesian story of Antheia and Habrocome of Xenophon, where in the third book it is related how robbers attempted to rob the grave of the dead Antheia.

In Sacchetti's (1335–1400) 'Novelle' there is a similar story (Nov. cxx.), where a cleric enters into the tomb of a cavalier, di Bardi, with the object of despoiling the dead body; whilst there an official of the duke was making a proclamation, the cleric putting his hands out of the tomb cries out 'Si, si' and nearly frightens the crier to death.

This part of the tale seems to have been very popular orally, as Cappelletti (p. 78) quotes from Pitrè's 'Fiabe novelle e racconti,' vol. iii., Palermo, 1875, pp. 237–43, a Sicilian folk-tale, 'Lu figghiu tistardu,' which bears a strong resemblance to the adventure of the robbery of the tomb, but thinks that the story is derived from the one in the Decameron, having passed into popular speech by some oral recitation of the tale. Landau ('Quellen,' p. 123) is not of this opinion, but thinks the 'Paolino da Perugia' in Nerucci's 'Novelle Pop. montalesi,' 1880 (No. 45, p. 369), to be merely a preparation of the Decameron. This is doubtless the case, as this story contains all the incidents of the tale in the Decameron, and not merely the one of the robbery of the tomb. It is stated by T. F. Crane in the *Academy* of March 22, 1879, that the tale 'El Mercante' in the 'Biblioteca delle tradizioni Marchigiane raccolte da Antonio Gianandrea' (Jesi, 1878) is to the same effect.

It forms an incident in the 'Tale of Connal' in J. F.

Campbell's 'Popular Tales of the West Highlands,' 1890, 4 vols., p. 145, vol. i. Here a man who is about to rob the grave is shut in the tomb by his comrades, who are frightened by some squealing; subsequently three lads also go to rob it, and being frightened by the imprisoned Connal, run away, leaving their clothes, which Connal takes together with the gold.

The adventure has been stated to have occurred in real life, for, as is related in an article in the weekly paper, *T. P.'s Weekly* for September 25, 1903, Mme. du Noyer in one of her letters relates the story of how the Marquise de Vergnac when quite a child was compelled by three women to enter a tomb and strip a recently interred corpse of its rings and earrings, and was afterwards shut up in the tomb, and finally released by three men who also came to the tomb with the object of rifling the body, and who on seeing a figure in white emerge therefrom fainted away from fright and thus enabled her to escape. In the issue of October 23, 1903, of the paper referred to, a correspondent from Belfast, after referring to the story in the Decameron, writes: 'As an illustration of how some of these "Decameron" stories are spread, I may say that I have heard my father, a County Monaghan farmer, tell this story, almost as it is given in the book, hundreds of times; though I am sure neither he nor any of his acquaintances ever heard of the "Decameron."'

In addition to the various tales mentioned before, Herr Bolte, at p. 582 of his edition of the 'Schwankbücher' of Montanus gives the following references to various forms of the tale, which, however, I have been unable to see: 'Nasceta, vita e disgrazie de Biaso Valentino' (Napoli, 1748; Imbriani, Propugnatore 8, heft 6); Coornhert, 'Lustige historien J. Bocaccii,' 1564, Nr. 1; W. D. Hooft, 'Andrea de Piere peerdekooper' (klucht 1628); Hans Sachs, 'Der dieb ins bischoffs grab, meisterlied im spiegelton Erenboten' (Mg. v. 32), which only deals with the robbery of the tomb and changes the action of the story to Mainz; 'Drei unglück Andreützo,' 1546, Jan. 28,

im langen ton Heinrich Müglings (Mg. viii. 30) ; ' Schertz mit der warheit,' 1550, bl. $33^a = 1563$, bl. 35^b, ' Junker Andres ' ; Bütner, ' Epitome historiarum,' 1576, bl. $389^a =$ Bütner-Steinhart, 1596, bl. 309^b ; Ayrer, ' Fastnachtsspil von Antreuxo ' (iv. 2337–64, ed. Keller) ; Bidermann, ' Utopia,' 1691, pp. 38–79 (First 1640) = C. A. Hörl, ' Bacchusia oder fassnachtland,' 1677, pp. 38–66 (Corsicus von Drusilla betrogen) ; Le Noble, ' Promenades ' = Mylius, ' Kleine romane, erzälungen und schwänke ' ; i. 1 (1762) ; ' Blaise Gaulard oder tante Bobés neffe ' ; ' Vade mecum für lustige leute,' iii. Nr. 225 (1767), und viii. 188 (1781) ; Dykstra, ' Uit Frieslands volksleven,' ii. 111. (the restoration of the fortune by means of the robbery of the tomb is wanting here) ; Pitrè, ' Fiabe popolari Siciliane,' iii. 237, Nr. 163 (1875) ; ' La Figghiu tistardu ' ; Gianandrea, ' Biblioteca delle traditizioni marchigiane,' 1878, ' El merchante ' ; in the Icelandic folk-song ' Kistudans ' (Liebrecht, Germania, 29, 357) there is a similar incident of a person being saved from a grave by means of thieves, and the like in Gering, ' Islendzk aeventyri,' 1882, ii. 170, Nr. 82, and in Casalicchio, ' L'utile col dolce,' i. Nr. 61 (1687) = ' Utile cum dulci ' (German), 1706, i. Nr. 61.

DAY 2, NOVEL 6

The story of Madame Beritola and the various adventures of the family Capece has some resemblance to the legend of St. Eustache or the knight Placidus, whose wife is carried off by the master of a vessel, and whose two sons are also carried away by a wolf and a lion, the family after many adventures being finally brought together again. (The story is found narrated in the ' Golden Legend,' the ' Gesta Romanorum,' No. 110, the various Lives of the Saints, and reference may be made thereto and to the various references given in the editions of such works and in ' Le Violier,' &c., p. 252, Warton, &c.)

There is a resemblance to the ' Story of Sir Isumbras,' which relates at great length the adventures of the knight

who, afflicted by heaven for his sins, is separated from his wife and three children, the last of whom was carried off by a unicorn. After numerous adventures and hardships they are all reunited. (An analysis of the story will be found in Ellis's 'Specimens of Early English Metrical Romances,' and in the notes given to Swan's translation of the 'Gesta Romanorum,' No. 110.) The romance itself will be found reprinted for the Camden Society in 'The Thornton Romances,' 1844.

Landau ('Quellen,' p. 248) says that the history of St. Clemente Pope ('Storia di San Clemente, Pap., fatta volgare nel secolo XIV,' Bologna, 1863) is similar to this, and the adventurous destinies of the family of this Pope are also related in the apocryphal Gospels (Petrus, cap. 13), and are similar to a Jewish legend (Borberg, 'Die apocryphischen Evangelien u. Apostelgeschichten,' p. 434; Jellinek, 'Bet ha-Midrasch,' i. 72; Perles, 'Zur rabbinischen Sprach- und Sagenkunde,' p. 62).

There is also resemblance to the story in Burton's 'Supplemental Nights' (vol. ix. p. 213 of ed. of 1894; Habicht, xiv. p. 157) of 'The king who lost kingdom and wife and wealth and Allah restored them to him,' and also to another tale in the 'Supplemental Nights' (vol. ix. p. 50 of ed. cited), of 'The Merchant and his three sons.'

According to Schmidt, 'Beitrage,' the tale in the Decameron has furnished Hans Sachs with the subject of a story of the year 1540, i. 2, p. 330, and of a comedy in seven acts of the year 1559, iv. 2, p. 62. According to Cappelletti, p. 113, Mrs. A. Behn has utilised it for an incident in her comedy of 'The Rover,' which was printed in the years 1677 and 1681, and which is also found in Middleton's 'Blurt Master Constable,' printed 1602.

It seems to be reproduced in the 134th (MS. only) of the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes, the rubric of which will be found at p. xxxix of E. Mabille's edition of that work.

It also seems to be imitated in the 'Ecatommiti' of Gio. Battista Giraldi Cintio, born at Ferrara at the beginning of

the sixteenth century, and who died in 1573. It forms the eighth of the fifth day, and the headnote to the tale shews sufficiently the contents: 'Messer Cesare Gravina, fearing the anger of his king, flies from Naples with his two twin children, a son and a daughter. They are caught in a tempest, the husband and the wife are thrown in the sea, the two children remaining on the ship, the parents and the children both believing the others to be dead. In the end all of them meet again in a prosperous condition, and are again received into the favour of their king and return contented to Naples.'

Lami, in his 'Novelle Letterarie' (vols. xv, xvi, xvii, 1754–56) reprinted in 'Appendice alla illustrazione del Boccaccio scritta da Dom. M. Manni,' 1820, speaks of an ancient codex in which he found a poem entitled 'Primo cantare di Carduino' (see 'I cantari di Carduino, giuntovi quello di Tristano e Lanciotto quando combattettero al petrone di Merlino, poemetti cavallereschi pubblicati per cura di Pio Rajna,' Bologna, 1873, pp. 2–5), in which the first adventures are stated by Cappelletti to be similar to those of Mme. Beritola in the Decameron story. Some of the strophes of this little poem are given by Cappelletti, pp. 96–7. As to whether it is, or is not, anterior to the Decameron is a point that remains uncertain.

The main action of this story, but with change of names, occurs in Greene's 'Perimedes, the Blacke-smith,' 'The first night's discours, Perimedes' Tale,' 1588 (vol. vii. pp. 23 *et seq.* of Grosart's ed. of 1881–83).

DAY 2, NOVEL 7

Manni (210) asserts that this story of the Soldan of Babylon is 'similissimo' to the story of Habracome and Antheia in the Greek romance of Xenophon of Ephesus, and in this he is followed by Dunlop, who says 'it is taken' from such romance, and by Landau ('Quellen,' p. 296), who remarks: 'The adventures of the princess of Babylon are imitated from those of Antheia . . . but Boccaccio with

finer taste left out the adventures of the husband, and has satirically changed the wife, who in the romance is a woman of chastity and womanly faithfulness, to a woman of light behaviour.'

The resemblance, however, is very slight, and, as has already been pointed out by Schmidt ('Beit.,' p. 11) and Du Meril (346), merely consists in the antique setting.

Lami is of opinion that, notwithstanding some contradictions and anachronisms, the story has a historical foundation somewhere between 1315 and 1320. (See Lami, 'Novelle Letterarie di Firenze' (1754), 209, 225, 257, 273.)

In the story to be found in some editions of the 'Arabian Nights' ('The history of the lovers of Syria,' Burton's 'Supplemental Nights,' vol. ii. p. 174 of ed. of 1894; Habicht, vol. xi. p. 224) there is somewhat more resemblance to the romance of Xenophon, as here also the heroine remains chaste. There is much resemblance with the tale in the 'Mahabharata, Oudyoga-Parva' (translated by Fauche, vol. vi. pp. 227–41) of the Princess Mâdhavî, who after she had born sons to three kings is married to a fourth as a virgin, a 'Muni,' *i.e.* a holy man of the Indians having conferred on her the favour that 'chaque fois que tu mettras au monde un enfant, tu redeviendras vierge'; finally she passes the remainder of her life in the midst of the forest in the practice of religious austerities. (See 'Les mythes et les légendes de l'Inde et La Perse dans . . . Boccace . . .' par Eugène Levêque, Paris, 1880, p. 530.)

In the eighth of the 'Dodici conti morali d'anonimo Senese: testo inedite del sec. XIII,' Bologna, 1862, is a story which is similar to the one in the Mahabharata of an abbess who had a son by a servant of the convent, and by the grace of the Virgin Mary is saved from disgrace, being found *virgo intacta*.

This is similar to the *fabliau* 'De l'abesse qui fut grosse,' referred to Day 3, Nov. 1, and to the thirteenth story of the 'Alphabet of Tales,' an English fifteenth-century translation of the 'Alphabetum narrationum.' This has been edited by Mrs. M. M. Banks for the Early English Text Society, and was

formerly attributed to Etienne de Besançon, but is now thought to be by Arnold of Liege. It is to be hoped that the matter will be set at rest by Mrs. Banks in her promised Part III to the above-mentioned edition, meanwhile the reader may be referred to the article by Mr. J. A. Herbert in *The Library* for January 1905, 2nd series, vol. vi. No. 21, pp. 99–101.

In the 'Tre Novelle inedite di Pietro Fortini,' Bologna, 1877 (*obiit* 1562) the editor, Carlo Fabio Borgi, gives the rubrics of the forty-seven *novelle* of Fortini, which still remain unedited, two of which seem to bear resemblance to the tale in the Decameron.

These two are as follows: No. 6. 'A widow whose daughter had for a long time lived with a bishop and who was tired of her had her married, and the mother by means of a certain pear leads the husband to suppose she is a virgin.'

No. 22. 'A girl is captured by some soldiers; the captain promises to save her honour, she cries, the ensign bearer with eight or ten comrades takes her away, and she ceases her plaints and is restored to her husband as a virgin.'

The tale from the Decameron is reproduced by Nicholas de Troyes in the 136th of his 'Grand Parangon des Nouvelles Nouvelles (MS. only), the rubric of which is given at p. xxxix of the edition by E. Mabille. Brantome in the first 'Discours' of his 'Femmes Galantes' also refers to the Decameron and to other similar cases of husbands being deceived.

It is, of course, to this story in the Decameron that La Fontaine is indebted for his 'Fiancée du roi de Garbe,' where at the commencement he says—

> 'Je me suis ecarté de mon original
> J'ai suivi mon auteur en deux points seulement.'

It also forms the subject of an opéra comique by Scribe and Saint Georges, music by Auber, 'La Fiancée du roi de Garbe,' first acted January 1864.

DAY 2, NOVEL 8

THE incident in this story of the revenge of a woman for an unrequited passion is of ancient origin, being the story of Joseph and Potiphar's wife, that of Bellerophon in Homer ('Iliad,' VI) and in other classic tales. It is also found in an Egyptian romance of Anapú and Satú composed in the fourteenth century B.C.; in the 'Kathá Sarit Ságara' (Ocean of the Streams of Stories) by Somadeva in the eleventh century, containing numerous stories of Buddhistic origin, and it forms the 'frame-story' of the 'Seven Sages' and the various versions of the 'Sindibad,' and occurs in numerous other Eastern collections of tales. The reader desirous of fuller information on the subject may be referred to Clouston, 'Pop. Tales,' &c., vol. ii. p. 500, and to his ed. of 'Sindibad'; Landau, 'Quellen,' pp. 28 *et seq.*; Keller, Buhel, &c., p. 43, and also to the introductions to various editions of the 'Seven Wise Masters.'

Manni, following the 'Deputati alla correzione del Decameron,' is of opinion that Boccaccio derived this tale from the story of 'Pier de La Brosse and the Lady of Brabant,' to which Dante refers in his 'Purgatorio,' cantos 6, 19 *et seq.*, Boccaccio having changed the names and part of the circumstances so as not to offend those 'in whose memory it was still fresh.'[1] Very similar to the story is the Provençal 'Roman' written in 1318 by Arnaud Vidal de Castelnaudry, called 'Guillaume de la Barre,' and which has been edited by Paul Meyer in 1868, and also in 1895. See vv. 4258 *et seq.* and pp. xxiv and xxxix. Here the story is (I extract from Landau, 'Quellen,' p. 117) of the King of Serre, who on going to the war leaves Guillaume de la Barre as his deputy, the young queen falls in love with him, but he rejects her advances and she calumniates him in the usual manner. He flies with his son and daughter and they all meet after being separated and having numerous adventures.

[1] Landau, p. 117, says this is *not* to be found in the edition of the 'Deputati, &c.,' Florence, 1574.

The story is one of those that has been taken by Sansovino into his 'Cento Novelle,' where it is the first of the third day.

The portion of the story relating to the illness of the youth caused by his being in love and the discovery of his passion by the feeling of the pulse may be compared with the similar story of how the love of Antiochus for his mother-in-law Stratonica was discovered by the astrologer Septimus (or in some accounts the physician Erasistratus) by his heightened colour and quickened breathing, the father subsequently ceding his wife to the son to save his life (Plutarch, 'Life of Demetrius,' and Valerius Maximus, lib. V. cap vii, De patrum amore). This story of Antiochus is also again given by Lionardo d'Arezzo, where it forms the last story of the appendix to the 'Cento Novelle antiche,' edited by Manni, where it bears the title 'Novella di Messer Lionardo d'Arezzo' (see 'Libro di Novelle e di bel parlar gentile, &c., con annotazioni di Domenico Maria Manni,' 2 vols., Firenze, 1782; vol. ii. p. 280. 'Novelle di varj autori,' con note, Milano, 1804, p. 86).

It is again given by Bandello (died about 1570) in the fifty-fifth of Part II of his *novelle*, whence it is reproduced in No. 37 of the tales of Painter's 'Palace of Pleasure.'

In this version of Bandello occurs the incident, which is not in Val. Max., of the father being persuaded to cede his wife to his son to save his life by a ruse by the physician, in the same manner as in the tale from Aristenetus afterwards referred to.

In the No. xiii. of Book I of the amorous letters of Aristenetus (I quote from 'Les Épistres Amoureuses d'Aristenet tournées de grec en françois par Cyre Foucault . . . réimprimé sur la première édition,' Poictiers, 1597 . . . Paris, 1876, p. 56), is related the same story, but with change of names and slight change of circumstances; the son falling in love with his father's concubine, the doctor discovers this by feeling the son's pulse and pretends to the father the son is dying for love of his, the doctor's wife; the father implores the doctor to give up his wife and save the son's life, and finally, on being told the real state

of affairs, the father gives up his concubine to the son. In the fortieth of the 'Gesta Romanorum' there is a similar story, where, however, it is not a question of either father or son. Here a husband is suspicious of his wife's infidelity, which is proved by a 'cunning clerk' whom he consults on the subject, by means of feeling the wife's pulse. The tale commences 'Macrobius says,' but the various commentators agree that nothing of the sort is to be found anywhere in Macrobius. Oesterley in his edition of the 'Gesta,' p. 718, refers to Hollen, Godscaldus, Preceptorium, Colon, 1489, f. 144[b].

In the 'Novelle' of Vettori (1474–1539) it takes still another form, as here in the first story a doctor discovers that the wife of Lodovico is in love with him (the doctor) by the pulse test. Reference may be made to Day 3, Nov. 2, where the king discovers the culprit by means of feeling the beating of his heart.

The incident of the beating of the pulse occurs in the Eastern tale 'Rosenöl,' ed. by Hammer 1813, i. p. 242, where the test is made by Lokman the sage, and by which he discovers the lady for whom the prince was dying of love, and who, on his becoming acquainted with her, dies of the effect of poison from which up to that time he was immune.

The story in the Decameron has been dramatised by Martin Montanus (born about 1537).

'Ein Neues sehr schönes, lustigs, vn aus der massen kurtzweiligs, auch cläglichs Spil von einem Grauen, wie der von der Königin vonn Franckreich, fälschlich, mit zweyen kindlin in das ellend vertriben vnd veriagt, doch letslich sein vnschuld an tag kame, wider in sein ersten stand gesetzt warde. Newlich durch Martinum Montanum zusamen gesetzt vnd in druck geben.'

M. Johannes Bolte, the editor of the 'Schwankbücher' of Montanus published by the Litterar. Vereins in Stuttgart, 1899, refers, p. xxxii, to the following: B. Germanus, 'Comoedia des gedultigen, ohne schuld verjagten graffens von Angiers und seinen zweyer kinder,' 1584 (Bolte, Das Danziger theater, 1895, p. xiv); Kirchhof, Wendunmut,

iv. 85, 'Von den wunderbaren glücksfällen eines graffen von Angiers' (heard in 1601 at Cassel by the Englishman, Franz von Segar); 'Comoedia vom grafen von Angiers,' 1626, played by John Green in Dresden ('Fürstenau,' i. 97); Coornhert, 'Lustige historien J. Bocacii,' 1564, No. 10; 'Timoneda Patrañuelo,' No. 15. He also refers to 'Parangon des Nouvelles,' ed. Mabille, 1866, p. 194, which seems to be a different work to the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes, edited by him in 1869. The Ballad of Goethe, 'Vom vertriebenen und zurückkehrenden Grafen,' to which he also refers, can hardly be said to have reference to the tale in the Decameron.

Koeppell, in his valuable little work 'Studien zur geschichte der Italienischen Novelle,' &c., p. 80, says, 'There is a metrical version of the tale in the Decameron in heroic couplets called "Violenta, or the rewards of virtue," turned from Boccace into verse.' London, 1704, anonymous, but attributed by the British Museum catalogue to Mary Pitt.

DAY 2, NOVEL 9

This story, so well known as being the source, direct or otherwise, of Shakespeare's 'Cymbeline,' is stated by Simrock in his 'Quellen des Shakspeare,' vol. i. p. 276, to be derived from some Latin original source, but of which he gives no further information and of which, as a matter of fact, nothing is known.

The most original source known seems to be the French verse romance of the thirteenth century called 'Roman de la Violette ou de Gerard de Nevers,' by Gibert de Montreuil; this has been edited by Francisque Michel in 1834 and again in 1837, both in very limited editions, which are, consequently, very scarce. An analysis of it is given by Renouard in the 'Journal de Savans,' a translation of which is given in the 'Shakespeare's Library,' edited by Hazlitt, 1875, vol. ii. pp. 179 *et seq.*, from which I give the following abstract :—

Liziart wagers his land against the knight Gerard de Nevers that he will seduce his lady who, Gerard boasts, is the most beautiful and virtuous lady in all the country. He attempts to do so but is unable to succeed.

He then arranges with the lady's duenna means to enable him to win his bet. By looking through a secret hole in the room when Oriant is having her bath he sees

> ' De sur sa destre mamelete
> Le semblant d'une Violete.'

On his submitting this to the king, who had approved of the wager, as a proof, he is adjudged to have won.

Gerard afterwards abandons his wife in the forest, believing her guilty. The Duke of Metz rescues her. Gerard goes to Nevers and assumes the dress of a minstrel, and in this guise is admitted to the presence of Liziart; he overhears the conversation of Liziart and the old duenna, and thus becomes aware of his wife's innocence and goes in search of her. After numerous vicissitudes Gerard vanquishes Liziart in a combat; the latter dies proclaiming the lady's innocence.

There is another verse romance called 'Compte de Poitiers,' ed. by Michel in 1831, of which only 125 copies were printed, and which I again abstract from the analysis made by Renouard in the 'Journal de Savans' given in 'Shakespeare's Library' (vol. ii. p. 182).

Here the story is much the same as in the last, being told of Gerard de Poitiers, who wagers on the chastity of his wife with the Duke of Normandy. Her nurse steals her mistress's ring, some of her hair, and a portion of her dress, and gives them to the Duke to use as a proof of her guilt; the remainder of the story being quite similar to the last tale.

Another (prose) romance on the same subject is that of 'Dou Roi Flore et de la Bielle Jehanne,' written in the Picard-Wallon dialect in the thirteenth century, and which has been edited by Francisque Michel in 1838, by L. Moland and C. d'Héricault in 'Nouvelles Françoises en prose du

XIII siècle,' Bibliot. Elzev., 1856, pp. 83 *et seq.* It is also reprinted in the introduction to 'Un miracle de Notre Dame,' in Monmerqué et Michel, 'Théatre Français du moyen age,' 1879, p. 417.

In this prose romance the story, so far as the wager incident is concerned, but with different names of the various *dramatis personae,* is similar to the foregoing, but in the subsequent adventures we have here the incident of the wife following her husband unknown to him and serving him as his page for seven years.

In the 'Miracle de Notre Dame,' referred to above, the plot is of Ostes, the nephew of Lotaire, the Emperor, who wagers with Count Berengier as to the chastity of Denise, Ostes's newly married wife. The attendant steals one of the bones of her husband's toes (which he had given her before his departure for Rome), gives it to Berengier, and also informs him of a secret mark on her body, the *dénouement* being, however, different from the preceding.

In the old German poem of the tale of 'The two merchants and the faithful wife,' by Rupert von Wurtzgurg (printed in Grimm, 'Altd. Walder,' vol. i. pp. 35–66, and also in Hagen, 'Gesammtabenteuer,' vol. iii. No. 68), the story takes a curious and gruesome form, which shews the high antiquity of the tale. Here the scene is in France, and the wager between two merchants. The one who wagers he would be able to corrupt the wife of the other, essays to do so by enormous bribes, but fails to do so, although the friends and relations even of the wife all threaten her if she refuses ; at length, worn out by their continued persecution, she feigns compliance and bribes her maid with 100 marks to take her place, which she does disguised in her mistress's dress. Hogier, the would-be seducer, asks for a jewel for a keepsake, as he says, but in reality as a proof that he had accomplished his purpose. The maid being unable to produce one, he cuts off one of her fingers, which he subsequently produces to the husband as a proof that the latter had lost the wager. The husband is still, however, somewhat doubtful, and he and his comrade return to France, where

the husband gives a banquet at which the wife proves her innocence by shewing her hand to be unmutilated. Hogier has to give up all his property and to become the vassal of the other, who compelled him to marry the maid, who brought him the hundred marks as her dowry.

A tale similar to that of the two merchants is found in the tale of Taliesin, which forms part of the collection of tales known as the 'Mabinogion.' Mr. A. Nutt in the notes to his edition of Lady Charlotte Guest's translation of the 'Mabinogion,' 1902, p. 353, says, 'Internal evidence alone, apart from the fact that we possess no MSS. earlier in date than the end of the sixteenth century, would suffice to establish the lateness of this as compared with the other stories in this volume.'

It will be also found given in Edward Jones's 'Relics of the Welsh Bards,' London, 1794, folio, pp. 19, 20, and Mr. Nutt (p. 324) says it also appeared in the *Cambrian Quarterly*, 1883.

In this story King Maelgwn at a banquet boasts of his treasure, and Elphin boasts of the beauty and virtue of his beloved and of his singer Taliesin, the contemporary of Melkin, who as a child he had saved from drowning. The king has him thrown into prison, and his son Rhun attempts to corrupt the maiden. She, warned by Taliesin, dresses up in her clothes one of her maids, and puts on her finger her signet ring, and Rhun, who by means of a sleeping draught lies with her, cuts off her finger with the ring. Elphin recognises the ring but not the finger, which was too thick and the nail of which was too worn by household work to be that of his wife. In the end Elphin is freed by Taliesin. The tale is paraphrased in T. L. Peacock's 'The Misfortunes of Elphin,' 1829, and edited by R. Garnett, 1891.

The incident in this story of the substitution of a maid or a dependant for a wife is common in numerous tales and romances under various forms, and the subsequent mutilation which occurs in the tale of 'The two merchants' and in the 'Mabinogion,' bears some resemblance to the eighth

of the seventh day, and to several other stories to which reference is made in Hagen, vol. iii. p. xci. A somewhat similar example of a deception, without, however, either the incident of the wager or the mutilation, occurs in the story of 'The Wheel' by Johannes von Freiberg (Hagen, vol. iii. No. 58). The servant of an innkeeper who was unable to obtain the love of a fellow-servant, finding her asleep one day paints on her body the figure of a wheel, and tells her the next day that this is a sign he had wrought his will with her and by this means he procures her subsequent compliance.

There is an old German 'folk' tale called 'Of four Merchants,' which, according to Hagen, vol. iii. p. ciii, was printed before the year 1489, and which bears a considerable likeness to the story in the Decameron, and which Hagen, p. ciii, says appears to rest on some Latin source, but without giving any further ground for such opinion. The action takes place in the year 1424 on Shrove Tuesday. There are four merchants: Ambrosius of 'Genay,' Konradus of Spain, Borchard of France, and John of Florence, so that Ambrosius stands for Bernardo, and John of Florence for Ambrogiuolo. The woman is unnamed; the wager is for money; the woman who is bribed to assist in the deception carries on a business in clothes and deposits the chest containing the lover under the pretence of leaving it in safe custody whilst she is gone on a journey. The mark is a small black mark on the left arm. Before the arranged murder the servants bind themselves to obedience by oath and the husband demands as a proof the tongue of the wife and a lock of her hair: the first being provided by means of a lamb which the murderers take with them for the purpose, and her clothes flecked with the blood from the lamb also furnish a proof. The captain of the vessel is unnamed; the lady takes the name of Frederick and serves the Sultan as a falconer, then as a warrior, and is held in the highest esteem.

The only place that bears a name is Alkair (Kahira), where she finds three jewels, &c., and where she finally

appears in her own beautiful form as God had created her. This story, which seems to have been very popular as it was translated into Danish and Swedish on several occasions (see Hagen, vol. iii. p. ciii), appears to be practically a free translation or *réchauffé* of the tale in the Decameron.

In a bibliographical letter of Prof. Vittorio Imbriani to F. Zambrini (published in the *Propugnatore*, Nov.–Dec. 1875), it is stated that the tale in the Decameron had been imitated in English prior to Shakespeare in a story: 'This mater treateth of a mercantes wyfe that afterwarde went lyke a man and became a great lorde and was called Frederyke of Jennen afterwarde,' and at the end: 'Thus endeth this *by tell* (*sic.*) story of lorde Frederyke. Imprinted in Anwarpe by me, John Dusborowhge, dwellynge besyde ye Camer porte in the yere of our Lorde God a. MCCCCC and XVIIJ.'

There is no copy of this edition in the British Museum, but there is a copy of another edition undated, consisting of eighteen leaves small quarto, bound with five other tracts, all of which are printed by different printers, but all dated 1560, and the date of this is also attributed by the authorities of the British Museum to this year. This bears the imprint, 'Imprinted at London, in Paules Churchyarde at the sign of the Lambe by Abraham Vele.' Fragments of this tract are in Douce's collection in the Bodleian and are reprinted in 'Robert Laneham's letter, &c.,' re-edited with forewords, &c., by Fredk. J. Furnivall for the New Shakspere Society, 1890, pp. xxv–xxviii.

Mr. Furnivall states, p. xxv: 'The fragments, No. 79 in the Douce fragments, in the Bodleian are identical with the Romance of Frederyke of Jennen by the signature on leaf Aiii. As to editions, Douce's MS. notes state that his fragments belong to an edition by Pynson (not otherwise known) and not to a copy of John Dusboroughe's edition. He has written on the cover of the fragments, "Frederick of Jennen p. by Pynson," and also "Not in Herbert. P(rinted) also by Doesborowe. See Herbert, 1533. Story of Cymbeline."'

There is again another form of it in English in the

collection of tales which bears the whimsical title of 'Westward for smelts, or the waterman's fare of mad, merry western wenches, whose tongues, albeit like bell-clappers, they never leave ringing, yet their tales are sweet and will much content you—Written by Kinde Kit of Kingston, London; John Trundle.' This was entered at Stationers Hall in 1619–20. Malone, 'Boswell's Shakespeare,' says that it was published in 1603, but no copy of such an edition is known to have ever existed, and probably Malone is mistaken on this point. The tract was reprinted for the Percy Society in 1848, and the tale in question, which is the 'Tale told by the Fishwife of Standon the Green,' is also given in the 'Shakespeare's Library,' vol. ii. p. 197.

This story is of a gentleman who in the 'troublesome reigne' of King Henry the Sixth dwelt at Waltam (not farre from London) who made a similar wager with a friend. This friend goes to Waltam and ingratiates himself with the lady and is entertained by her for some days. Being unable to effect his purpose by fair means he has recourse to stratagem; feigning to be ill he one night retires earlier to rest than usual and contrives to hide under her bed, and afterwards is enabled to steal a gold crucifix which she used to wear next her heart. On this being shewn to the husband he thinks his wife has deceived him, and determines to have her put away and deputes his man George to do so, giving him a signet ring as a sign that he is to assume command of his master's property until his return. The servant being loth, however, to kill the lady lets her go away disguised. After various adventures, disguised as a young man, she searches the battlefield at Barnet to see if she can find her husband, who was engaged on King Henry's side. She sees, however, her guest who she thinks was her husband's friend, helps to dress his wounds and, in so doing, discovers her own crucifix, the cause of all her trouble. In the end the wounded man confesses his guilt to the king in the presence of the wife and of the husband, who meanwhile has been found, and the rascal is let off with a year's imprisonment

and on restoring the money of which he had defrauded the husband by means of the wager.

The above dates of 'Frederick of Jennen' and the 'Westward for Smelts' are of considerable importance with reference to the immediate source of Shakespeare's 'Cymbeline.'

Most of the commentators on Shakespeare are agreed that his play is derived, either directly or indirectly, from the tale in the Decameron but which is not clear, unless we assume either that he was acquainted with the original of the Decameron or some translation or adaptation of this particular tale, such as the old version given above and which is, apparently, the oldest English form. It may be mentioned that the first English translation of the Decameron now known was not made until the year 1620, or some years after the latest date assigned as the date of 'Cymbeline.'

Pope and some of the other commentators on Shakespeare are of opinion that he was indebted to the tale in 'Westward for Smelts,' to which, as above mentioned, Malone assigns the date of 1603, no edition of such an early date being, however, now known; this, too, is improbable, as, apart from the question of date, there is the fact that the play contains elements which are found in the Decameron tale, and in the old English adaptation or translation of 'Frederick of Jennen' referred to before, and which do not occur in the 'Westward for Smelts.'

It may be here remarked that Franco Sacchetti, who lived between 1335 and 1400, in the proem to his 300 *novelle* refers to the Decameron as having been translated into both the French and English languages. ('Infino in Francia e in Inghilterra l'hanno ridotto, alla loro lingua.') As before mentioned, no English translation of such an early date is known, although there are several French translations published prior to Shakespeare's time.

As Douce in his 'Illustrations of Shakespeare' says (p. 382 of edition cited), 'is it not possible that our author might have known French enough to have occasionally read

the Decameron in that language?' I am unable to say on what authority it is stated in Campbell's 'Popular Tales from the West Highlands,' vol. ii. p. 22, that the Decameron was 'translated into English 1566,' but it seems to be a mistake.

A detailed analysis of the various points of resemblance between the story in the Decameron and 'Cymbeline' would lead too far, and reference on this point must be made to the various commentators on the play.

In 1859 Zambrini printed 'Due novelle antiche anteriori al Decameron del Boccaccio, che servirono d'argumento a due bellissime istorie contenute in esso divin libro,' Genova (Bologna), 1859, the first of which he states represents the arguments of the present tale in the Decameron, and the second that of 'Tancred, Prince of Salerno' (Day 4, Nov. 1). They are reproduced according to the reading from a MS. given by Lami (under another title) in the 'Novelle Letterarie di Firenze,' 1756, V. xvii. pp. 673, 705, 737, 769, and again in the 'Appendice all' illustrazione storica del Decamerone del Boccaccio,' Milano, 1820, in 4to.

The resemblance of this tale to that in the Decameron is very close, and precludes, says Landau ('Quellen,' 142), the idea that the author, whoever he was, and Boccaccio both worked from the same source, and that one must have been derived from the other, and that until the point of the exact date of the MS. of the anonymous tale is settled it is impossible to say to which tale the priority of date must be accorded.

The tale from the Decameron seems to be imitated, or rather reproduced, in the following, viz.: In the fifty-second of the 'Grand Parangon des Nouvelles Nouvelles' (MS. only), the rubric of which is given at p. xix of E. Mabille's edition of that work; in the 'Cento Novelle' of Sansovino, where it is the third of the third day, and in the 'Roldmarsch Kasten' of Dietrich Mahrold, of 1608, the rubric of which is given by J. Bolte on p. 271 of his edition of Frey's 'Gartengesellschaft.'

Hagen (vol. iii. p. ciii) also states that it is given in a shorter form in the old German collection of tales called 'Scherz mit der Wahrheit.'

In addition to 'Cymbeline,' the tale has also formed the subject of several dramas. Hans Sachs has utilised it in his 'Comedy of the innocent Lady Genevra, with nine personages, and has five acts.'

The general plot occurs also in the play of J. Ayrer, a contemporary of Hans Sachs, called 'Comedia von zweyen Fürstlichen Räthen die alle beede umb eines gewetts willen umb ein Weib Bulten, aber an derselben statt mit zweyen unterschiedlichen Mägden betrogen worden; mit 13 personen, und hat 6 actus' (Nurnberg, 1618 f. pp. 453^{b}–464^{b}. No. 30, vol. iv. of Keller's ed.).

The Jagermeister Claudius has to leave his faithful and noble-hearted wife to go on a journey with the mad son of his master the Emperor Amuratus. Two young courtiers wager with him when he boasts of the probity of his wife to win her 'honour, ring and necklace.' Jahn Turck, the rascally servant of Claudius, assists the two courtiers in their design, and persuades his mistress to dress up her two maids in her clothes and jewels, and from whom the two youths obtain the ring and necklace, but no further favours. Meanwhile the action of the play shews the adventures by land and sea of Claudius and the Emperor's son, and on their return home the emperor is asked to adjudicate on the wager, which he does, and decides the two youths to have won on the strength of the necklace and the ring; Claudius is in despair and curses his wife, who enters; by means, however, of the two maids she is enabled to prove her innocence; the two youths are ordered to marry the maids and to dower them with a third of their fortune, paying another third to the injured husband.

Albert Cohn in his erudite work, 'Shakespeare in Germany,' refers, p. lvii, to a German play acted in Breslau in 1596, called 'Eine Schöne Historia, Von einem frommen Gottfürchtigen Kauffmann von Padua, welcher zu Mantua in beysein anderer Kauffleute, wegen seines lieben frommen

Weibes Ehr vnd frömigkeit, sein Hab vnd Gut verwettet, gestellet durch Zachariam Liebholdt von Solbergk; Gedruckt zu Bresslaw durch Georgium Bawman, Anno MDXCVI.'

Mr. Cohn says, 'This piece has for its subject the narrative part of Shakespeare's "Cymbeline," but we shall not give it any further consideration here, as it does not stand in any intimate connection with Shakespeare or the old English stage: on the contrary, its affinity to "Cymbeline" is entirely referable to the use made of the same common Italian sources.'

He also refers, p. cxxxiii, to a play by Michael Kongehl (born 1646, died 1710) called 'Der unschuldig beschuldigten Innocentien Unschuld. Eine nachdenkliche Genuesische Geschicht in einem Mischspiel (Tragico Comoedia) auf die Schaubühne gefuhrt,' 8vo, Königsberg s.a., which Cohn says cannot have been printed before 1682.

He says, 'There is nearly everything which we find in Boccaccio's tale . . . and yet there are deviations also which, like the whole management of the piece, would lead us to suppose he had some dramatic model.'

Mr. Ward, in 'History of English Dramatic Liter.,' 1875, vol. i. p. 437, says that the wager part of the story is also to be found in the play of the Spanish dramatist Rueda, called 'Eufemia,' which is thought by Klein in his 'History of the Drama' (vol. ix. p. 153) to be derived from a popular ballad. The following abstract of it is given by W. Creizenach in his 'Geschichte der neueren Dramas,' 1903, vol. iii. p. 171, from which it seems that the incident of the actual wager does not occur. In Lope de Rueda's (born about 1520, died before 1567) play we are shewn how the young Leonardo leaves his home in Calabria and his sister Eufemia to enter the service of the powerful Valiano. He is taken into favour, and from his description of his beautiful and virtuous sister, Valiano falls in love with and desires to marry her. Another retainer, the jealous Paulo, desires to undo Leonardo, and tells Valiano that he (Paulo) had enjoyed Eufemia's favours, and shews him as a proof a hair he had taken from her

'mother-mark.' Valiano, enraged, orders Leonardo to be executed for almost having led him to marry Eufemia. She, hearing the danger in which her brother was, hurries with her maid to the city, where the execution was about to take place, and seeing Valiano with the calumniator Paulo, comes forward and demands justice, saying that Paulo had robbed her of her honour. The astonished Paulo swears fervently he had never seen her. Eufemia then reveals herself; the maid confesses she had, at the request of Paulo, given him a hair from the 'mother-mark' of Eufemia. Paulo, thus unmasked, is led to execution in the stead of Leonardo, and Valiano marries Eufemia.

According to Hagen, vol. iii. p. ciii, it is reproduced in a modern form in 'The beautiful Caroline of Colonel of Hussars, or the noble-minded merchant's wife.'

The story is found to be very widely spread in the folk-lore of many nations both East and West, of which only a few can be referred to here.

We find it given very shortly in a curious form combined with the 'bond or pound of flesh' story of the 'Merchant of Venice,' in No. 18 of Campbell's 'Popular Tales of the West Highlands,' vol. ii. p. 9 of new edition.

Here the captain of a ship wagers with a king that he will win the affections of the queen. He is carried into the bedchamber in a chest by the contrivance of an old 'hen-wife.' He succeeds in stealing a gold ring and a gold chain, which he produces as evidence of having won the wager. The husband leaves her, and she goes away in man's clothes and has several adventures, and afterwards meets the captain and learns what had happened, and her innocence is subsequently proved.

This folk-lore tale, almost precisely similar to the last, seemed to have passed to Ireland, for it was related to Mr. J. M. Synge, who gives it in his book, 'The Arran Islands' (1907).

We also find it in the Scottish ballad of 'The twa knights' (Buchanan's 'Ballads of North of Scotland,' ii. p. 271, and Child's 'English and Scottish Ballads,'

Part IX, p. 21). Here it is told of two knights of Scotland—

> 'And they were brothers sworn;
> They made a vow to be as true
> As if they had been brothers born.'

The married one wagers with the other he cannot win his wife's love in nine months' time, when he goes away. The other knight, failing in his attempt to do this, has recourse to the help of an old woman, his 'foster-mother,' who locks the wife up in a castle with thirty-three keys and gives them to the knight, who goes to visit her. She pretends to acquiesce in his wishes, but arranges for her 'niece' to take her place. The knight sleeps with the niece, and cuts off her ring finger and takes it and the ring away as a proof of his having won the wager, but as the wife can shew both her hands to be uninjured he loses the wager.

This, it will be observed, resembles the tale of the two merchants in Hagen, and that of Taliesin in the 'Mabinogion.'

The incident of the wager is also found in the Syriac or rather Kurdish tales of Prym and Socin, Book II, No. 37, 142, where the deception is carried out by a servant who is a 'Djin' or spirit, who as evidence obtains the kerchief and nose ring of the wife (Landau, 'Quellen,' p. 139).

The subject, from the folk-lore point of view, has been carefully studied by R. Köhler in various periodicals from which I select the following references.

In his article on Campbell's 'Popular Tales of the West Highlands' in 'Orient and Occident,' ii. p. 315, reprinted in his 'Kleinere Schriften,' vol. i. p. 212, he refers to a German tale in Wolf's 'Hausmahrchen,' s. 355, and a Romanian one in 'Ausland,' 1856, p. 1053, and says that in the Romanian one it is not the seducer himself but a witch who is carried into the room in a trunk.

The incident of the faithful wife disguised in man's clothes and meeting her husband without being recognised by him, also occurs in Timoneda's 'Patrañuelo,' 15, in the

Romanian and German tales and also in a Norwegian story which E. Beauvois has translated in his 'Contes populaires de la Norvège, de la Finlande, et de la Bourgoyne,' Paris, 1862, p. 8, from J. Aasen's 'Proever af Landsmaalet i Norge,' Christiana, 1855, p. 74.

Köhler again in his article on 'Neohellenika Analekta,' i. 1–2, in *Göttingische gelehrte Anzeigen*, 1871, 1401–15 (reprinted in his 'Kleinere Schriften,' vol. i. pp. 374 *et seq.*), refers to a modern Greek folk-song from the Isle of Melos, in the second 'heft' of 'Neohellenika Analecta,' in which it is related how Mawjanos boasts to the king of the beauty and virtue of his sister. The king wagers he will nevertheless seduce her and wagers his crown against Mawjanos's head. Mawjanos's sister apparently agrees to grant the king her favours for a night, but her place is really taken by a faithful servant. After the king has had his will by her, he cuts off her finger with a ring on it and also a lock of hair, and produces these to Mawjanos as a sign that he had won his bet, but the sister proves by her uninjured hand and hair that the contrary was the case.

Köhler also says (p. 375), 'The same story is also dealt with in two other modern Greek songs, viz. one in a song, alas, not in the original but only given in a metrical translation by J. L. S. Bartholdy in his "Bruchstucken zur nähern Kenntniss des heutigen Griechenlands," Berlin, 1805, i. 434–40, which he heard sung by an old fisherman on the north strand of the Gulf of Arta, and another one, first made public by Zampelios and then from that collection by Passow, No. 474, and by Th. Kind in his "Anthologie neugr. Volkslieder," p. 56. [Δελτιον, i. 551, iii. 345; Legrand, "Chansons," No. 136; Jeannarakis, No. 294; Köhler, "Littbl. für German. u. Roman. Phil.," 1883, 270 (Rochs, Veilchenroman), and "Zs. d. V. f. Volksk.," vi. 61, on Gonzenbach, No. 7.] In the first the brother is called "Mawrogeni" (blackbeard), in the last "Mawrianos."

'The three songs have this relationship with one another, that those of Bartholdy and Zampelios agree in some verses,

sometimes more, sometimes less, literally. The one of Bartholdy agrees much more with our one of Melos.'[1]

Köhler in 'Anzeiger für deutsches Altertum,' ix. 402–7, 1883, reprinted in vol. i. of his 'Kleinere Schriften,' refers on p. 581 to the story on p. 421 of Grunbaum, 'Jüdisch-deutsche Chrestomathie,' 1882, of the son of a vice-regent of Portugal and his wife who, in consequence of a wager of her husband, is suspected of unchastity, &c., and he compares his remarks on the dissertation of A. Rochs on the 'Violet roman and the wandering of the Euriant-Sage' in 'Litteraturblatt für Germ. u. Rom. Philologie,' 1883, No. 7.

The following references to various popular tales are given in Child's 'English and Scottish Popular Ballads,' Part IX, p. 23 : Simrock, 'Deutsche Märchen,' p. 235 (ed. 1864), No. 51; Pröhle, 'Kinder-Volksmärchen,' No. 61, p. 179 (see also p. xlii) ; 'Das Ausland' (1856), 1053 (Roumanian); Miklosich, 'Märchen u. Lieder der Zigeuner der Bukowina,' No. 14, p. 49 ; Bernoni, 'Fiabe veneziane,' No. 1, p. 1 ; Gonzenbach, i. 38, No. 7 ; Pitrè, 'Fiabe, novelle e Racconti Siciliani,' ii. 142, 165, Nos. 73, 75 ; Imbriani, 'Novellaja fiorentina,' p. 483 ; 'Altdeutsche Wälder,' i. 35 ff., ii. 181 ff. ; Köhler, in 'Jahrbuch für Rom. u. Eng. Lit.,' viii. 51 ff. ; R. Ohle, 'Shakespeare's Cymbeline und seine romanischen Vorläufer,' Berlin, 1890.

Professor Rajna in his 'Le fonti del' Orlando Furioso,' cap. xix, points out the analogy between the incident of the husband, suspecting his wife's unfaithfulness, handing her over to a servant to be slain, and stanzas 121–26 of the 'Orlando Furioso,' and the further incident of the servant not carrying out his instructions but saving his mistress's life, will be found in the fifth Novel of the second 'Deca' of the 'Ecatommiti' of Gio. Battista Giraldi Cintio, the rubric of which sufficiently explains the plot. 'Cicilia, in love with Rinieri, marries him secretly and becomes *enceinte* by him. The father puts her into the hands of a man with instructions

[1] Very full references as to the Greek folk-songs will be found in Child's *English and Scottish Popular Ballads*, Part IX, p. 21.

to murder her. He spares her life. Rinieri, finding the father had given his wife to be killed, accuses him of the crime, and he is condemned to death and the daughter has him liberated.' According to Cappelletti, p. 340, the same incident is found in Act iii. sc. 7, of the comedy called 'Intrighi d'amore,' erroneously attributed to Torquato Tasso, in the 'Pentimento Amoroso,' Act iv. sc. 3, of Luigi Groto, 'the Blind of Hadria,' and in Act iii. sc. 6 of Gio. Battista Fagiuoli's comedy called 'Gli amanti senza vedersi,' and in various popular tales.

It is hardly necessary to point out that the device of the lover gaining access to the room of his beloved by being conveyed in a chest is a very favourite one in many tales of both the East and the West. Amongst others it occurs in the 'Thousand and One Nights,' Cinthio's 'Ecatommiti'; Decameron, Day 3, Nov. 10; in the third day of the 'Arcadia in Brenta' of Vacallerio (pseudonym for Sagredo), which first appeared in 1667; in the comedy of Cardinal Bibiena called 'Calendra'; in 'Il Mambriano' by 'The Blind of Ferrara,' cantos xv. and xvi.

DAY 2, NOVEL 10

This story on the old theme of 'January and May,' with its moral that an old man should not wed with a young wife, has in its concluding incidents of the wife refusing to recognise her husband, some similarity with the story of 'Un tailleur et de sa feme' in the 'Histoire de la Sultane de Perse et ses Visirs, Contes Turcs composés en langue turque, par Chée Zade, et traduits en françois par M. Galland.' Cabinet des Fées, vol. xvi. p. 76. Here the wife of a tailor dies, but is resuscitated by the prophet Aysa, and then attaches herself to the prince, who offers to give her up to the husband if she recognises him, but if not he is to lose his life. She pretends he is a robber, he is condemned to death, but is saved from his fate by the prophet, and the wife executed in his stead.

This also is in the 'Forty Vezirs,' of which the 'Contes

Turcs' above referred to seem to be only an incomplete version. It is the story of the sixth vezir, p. 82 of Gibb's translation. Here the woman is resuscitated by Jesus.

According to Loiseleur des Longchamps, 'Fables Indiennes,' p. 174, this has much analogy with the story of Dhoumini in the Indian poem 'Dasa-koumara-tcharita' (*Quarterly Oriental Magazine* of Calcutta, June 1827).

The story is retold by Cinthio dei Fabrizii in the twenty-third of his 'Libro della origine delli Volgari proverbi,' 'Non è più tempo di far fen ad oche.'

For information on this very rare work the reader may be referred to the article by L. G. Lemcke in *Jahrbuch für Romanische u. Englische Litteratur* (1859), vol. i. pp. 298–319, and to the notes thereon of F. Liebrecht at pp. 432–33 of the same periodical; also to 'I Novellieri Italiani in verso indicati e descritti da G. Passano,' Bologna, 1868, s. v. Fabrittii.

The story of course forms the theme of La Fontaine's 'Calendrier des Vieillards,' and his version has formed the plot of several plays:

'Le galant Corsaire,' a comedy by d'Autreau, publ. Paris, 1749, in 12mo, but not acted.

'Le Calendrier des Vieillards,' a comedy by Houdart de la Motte, in vol. viii. of his 'Œuvres' (1754), p. 201, not acted.

'Le Calendrier des Vieillards,' opéra comique by Bret and Chassaigne, acted in 1753 and analysed in the 'Dram. Dict.,' vol. i. p. 193.

'Pagamin, ou le Calendrier des Vieillards,' opéra comique by Sédaine, acted 1792.

'Le Calendrier des Vieillards,' by Deprès, acted 1793.

'Le Calendrier des Vieillards,' comedy by Paul de Kock, acted 1826.

DAY 3, NOVEL 1

THIS story of Masetto of Lamporecchio feigning dumbness is generally considered to have its origin in one of the tales of the 'Cento Novelle antiche,' but the resemblance is, however, not very great. The story forms the sixty-second of the edition of Gualteruzzi, the twenty-ninth of Biagi, is not in the edition of Borghini, but is given in the introduction to such edition (according to Landau, 'Quellen,' 172, on p. lxxvii of the edition of Turin). It will be found in a note on p. x of the preface to the edition of Milano, 1804, and is also reproduced by Manni, p. 217, and by Zambrini in his 'Libro di Novelle Antiche' (Bologna), 1868, No. 12, p. 32. The story, however, as there given only contains the first part and not the latter portion relating to 'the custom of the country.' The story as in the editions of Gualteruzzi and Biagi is as follows :

In the Mountain of Arimini in Burgundy there was for lord Roberto, and the district was a large one. The old Countess and her maids had a Milanese porter, who was 'Molto grande della persona,' named Baligante. One of the maids began toying with him and then another, so that at last it came to the ears of the Countess. The Countess, hearing that he was of 'gran misura,' lay with him also. On the lord hearing of this he had the man killed and made a pie of his heart and presented it to the Countess and her attendants, who ate of it. Afterwards the Count came and asked them how they found the pie and they all answered him 'good.' 'Ah,' said the Count, 'that is no wonder, for Baligante pleased you living and now pleases you when he is dead.' The Countess and her maidens when they heard this were ashamed and saw that they had lost the

honour of the world. They became nuns and built a convent that is called the Convent of Rimini. The fame of this convent spread and it became very wealthy. And this story is narrated as true, viz. they had a custom that when any cavaliers passed by that had rich armour the abbess and her attendants met them on the threshold and served them with all sorts of good fare and accompanied them to table and to bed. In the morning they provided them with water for washing and then gave them a needle and thread of silk for them to thread, and if they could not accomplish this in three tries she took from them all their armour and accoutrements and sent them away empty, but if they succeeded she allowed them to retain their possessions and gave them presents of jewellery, &c.

The form of the story as given by Biagi is slightly different: the porter's name is Domenicho (as also it is in the version in Borghini), and it ends, 'Those who read this tale will read it as a fable and not as true.'

It will be observed that the portion of the story of the eating of the heart forms the subject of the ninth tale of the fourth day, and it may also be remarked incidentally that the trial to which the cavaliers were subjected bears a likeness to a portion of the story in the 'Pecorone,' iv. No. 1, which contains the 'bond' story of 'The Merchant of Venice.' A somewhat more extended version of this part of the story is also contained in another story of the 'Cento Novelle antiche,' 151, of Biagi, 29 Panciat. Pap. 18.

In the work by Francesco Barberino (died 1348), 'Del reggimento e costumi di donne' (ed. by Conti Carlo Baudi di Vesme (Bologna), 1875), there is a story, p. 273, which bears a very slight resemblance to the tale in the Decameron. Here Satan receives permission to tempt the nuns in a convent in Spain, and deputes this to his emissary Rasis, who carries out the plot by means of three young men who enter the convent disguised as nuns, and as in the Decameron all the nuns and the abbess succumb to the temptation.

Similarly in the *fabliau* 'De l'abesse qui fut grosse,'

Legrand, vol. v. p. 48 and p. 1 of appendix (Barbazan-Meon, vol. ii. 314), an abbess is by the machinations of the devil tempted by a servant who performed duties outside the convent and becomes *enceinte*, but is finally saved from the discovery of her fault by the miracle worked by the Virgin Mary.

This last is quite similar to the eighth of the 'Dodici conti morale d'anonimo,' and to the one in the 'Alphabet of Tales' which are referred to under Dec. ii. 7.

In the old German poem called 'The half-pear,' by Konrad of Würtzburg (Hagen, 'Gesammt.,' vol. i. p. 211), a knight obtains similar favours from the daughter of a powerful king by pretending to be dumb, and subsequently at the tournament repeating what he had heard the previous night.

In Millot's 'Histoire litteraire des Troubadours,' Paris, 1774, vol. i. p. 8, there is narrated a story of the Comte de Poitou as having happened to himself. One day he met Agnes and Ermalette, the wives of Garin and Bemond. He pretends to be dumb, they take him back to his house, and to test if he really be so and therefore unable to betray their confidence in him, they subject him to the test of placing a cat in the bed, whereby he is scratched, without, however, making any sign that he was other than dumb.

According to Liebrecht's note to Dunlop, the story also resembles a poem of Guillem En Alvernhe part Lemosi ('Raynouard Choix,' &c., iv. 83).

It also seems to be one of those taken from the Decameron by Nicholas de Troyes in his 'Grand Parangon des Nouvelles Nouvelles,' of which it is No. lxvii. This is not one of those reprinted by E. Mabille in his edition of 1869.

It is also copied almost verbatim by G. Sercambi in his 'Novelle,' being No. 99 of the MS. Trivulz. 'de Malitia hominis'; No. 68 of the edition of his 'Novelle inedite,' by Renier, 1889.

It has been twice reproduced by the German M. Montanus, viz. in chap. xxix. of his 'Wegkürzer' (1557) and again with slight change in his 'Gartengesellschaft,' chap.

xcvi. It is also No. 44 of D. Mahrold's 'Roldmarsch Kasten,' 1608, and is, of course, the source of La Fontaine's 'Mazet de Lamporechio,' and it has also been again treated in verse in 'L'Ortolano delle Monache,' 'Novella dell. ab.' Casti (8vo, no date). Passano ('I novellieri Italiani in verso,' Bologna, 1868, p. 160), however, is of opinion that it is not his.

Mr. J. Bolte, the editor of the 'Schwankbücher' of Montanus mentioned before, refers, p. 573, to Mahrold, 'Roldmarsch Kasten,' 1608, No. 44 (Frey, ed. Bolte, p. 270); 'El Bolognese o vero Masetto da Lamporecchio' (in octaves, about 1500); Vinc. Brugiano, 'Cento Novelle,' 1554 (in octaves); a *meisterlied* of Hans Sachs, 'Ein stumm schwechet etliche nunnen,' im rosenton H. Sachsen (Erlanger MS. 1668, bl. 542a, Dresden MS. 5, 789, 'Der Stum gertner'; Anseaume, Mazet, 'Comedie,' 1761 ('Dictionaire Dramatique,' ii. 196); Milá y Fontanals, 'Romancerillo Catalán,' 1882, No. 168.

DAY 3, NOVEL 2

The first portion of the story of the equerry of Queen Theudelinga, who personates her husband, is to be found, in traces, in the story of the painter and the merchant's wife, in the 'Kalila and Dimna,' Wolff, i. p. 110; Knatchbull, 'Kalila and Dimna,' 1819, p. 165; John of Capua, e. 6, vol. v. p. 174 of the ed. of John of Capua; 'Directorium humanae vitae,' by Hervieux; 'Les Fabulistes latins,' &c.; and in a somewhat shorter and in some respects modified form in Raymond de Bézière's version of the same; 'Liber Kalilae et Dimnae,' vol. v. p. 508 of Hervieux' ed. in work cited above; German translation (Ulm), 1483, i., 11; Spanish translation, xxv. a; Doni, 135; North's translation, p. 229 of 'Fables of Bidpai,' ed. by Jacobs, 1888; the Syriac version translated by Keith Falconer, 1885, p. 76; 'Anvari Suhaili,' 219; 'Livre des Lumières,' 167; 'Cabinet des fées,' xvii. 76.

This story is as follows (I abstract from the version of

Keith Falconer). A painter in love with the wife of a merchant paints a cloak in which to visit her, one side white so as to be easily seen at night, the other black for use in the daytime. One of the husband's slaves noticed the cloak and borrowed it of his paramour, who was the concubine of the painter. In the guise of the cloak the slave deceived the merchant's wife and returned the cloak; afterwards the painter came to the woman, and when she saw him she wondered at him and came to him hurriedly, saying, 'Wherefore have you returned? Did I not serve your wishes at the beginning of the night?' According to Benfey, i. p. 300, the story is varied in some points in John of Capua, 'and in Husain Vaiz it is dexterously changed towards the conclusion.'

In Herodotus, Book VI, chaps. lxviii–lxix, is related the story of how the ghost of the hero Astrabacus plays the king a trick similar to that played on the King Agilulph in the Decameron.

Also in Plautus' comedy of Amphitryon we have the plot of how when Amphitryon is away on battle, the God Jupiter, captivated by love for his wife Alcmene, assumes the form of the husband and visits and deceives the wife.

In the Turkish preparation, probably of the fifteenth century, of the 'Cukasaptati, or seventy tales of the parrot,' a collection of Indian tales of very considerable antiquity (Tuti Nameh, Rosen., Night XVII, vol ii. p. 15; Wickerhauser, p. 167), is the story of a similar deception. The beautiful wife is deceived by a man who, by means of a magic password obtains such a strong resemblance to her husband that she could not tell them apart. When the two men and the woman are brought before the judge the problem is solved by the ingenious ruse of a wise man who suggests they should be all made to write down their description of the marriage night, when it is found, on comparison of the tales, that only that of the true husband agreed with that of the wife. It forms the third story of the 'Cukasaptati' (textus ornatior aus dem Sanscrit übersetzt von Richard Schmidt, Stuttgart, 1899, p. 26).

In Somadeva, Book VI, cap. xxxiii. (in 'Berichte der Kon. Sach Gesell.,' 1860, p. 152), the demi-god Madhavega enjoys the bride of King Udayana in his form. When the king himself comes to her later on she says, 'Just now you went away; why do you now come back with your ministers?' (Landau, 'Quellen,' p. 74).

According to Godfrey of Monmouth ('Hist. reg. Brit.,' Lib. viii. cap. xix. of St. Martin, tradition of Merlin, p. 45), King Uther, by help of the enchanter Merlin, took the form of the Count Gorlois and deceived his wife Igerna, who gave birth to Arthur.

Landau, 'Quellen,' p. 74, gives a Jewish tale from the commentary on the Pentateuch ('Midrasch Rabboth und Midrasch Tanchuma zu Exodus,' II, v. 11). An Egyptian overseer went before daybreak to call a Jew to work and found that in his absence the wife had company. After the man had gone away the Egyptian returned and enjoyed the wife's favours, she thinking he was her husband. When the husband returned home he met the overseer and on asking his wife about the matter learnt all that had taken place in his absence. When the overseer saw that the Jew had discovered the deception he followed, and beat and attempted to kill him.

There is a tale in the 'Cento Novelle antiche' which Dunlop says is the immediate source of the tale in the Decameron, but the resemblance is not much nearer than in some of the other tales, merely depending on the wife's words to her husband. The tale, which is No. 100 of Gualteruzzi, No. 136 of Biagi, No. 98 of Borghini, is as follows:—

The Emperor Frederick went one day to the mountain of Il Veglio, where great honour was shewn to him. The old man, to shew him how he was feared, looked up and saw on his tower two assassins, took them by the beard, when they threw themselves down and were killed at once. The emperor himself wishing to prove his wife because he had heard that one of his barons had lain with her, got up one night and went to her. She said, 'You were here just before.'

Numerous instances of a wife being innocently deceived by a dependant or other person are to be found in the French and Italian *novellieri*, &c., and in the very curious *fabliau* or rather 'roman,' called 'Roman de Trubert,' by Douins de Bavesne, of whom nothing is known but his authorship of this tale. Here Trubert, the hero, the son of a poor widow, revenges himself on the duke, gaining access to the chamber of the duchess by knowing the signal for the door to be opened. On the duke subsequently visiting her the deception is discovered. A full analysis of the various adventures of Trubert will be found in vol. xix of 'L'histoire litteraire de la France,' by Amaury Duval, and the poem itself will be found printed in vol. i. p. 211 of Méon, 'Nouveau recueil de fabliaux et contes inédits des poètes français des XII, XIII, XIV et XV siècles,' Paris, 1823.

Again, in the thirty-first of the 'Cent Nouvelles Nouvelles,' called 'Les Trois cordeliers,' is the tale of the three wives on a pilgrimage with their husbands, who had made a vow of continence during the pilgrimage; they are deceived by three corded friars, the deceit not being discovered until the next morning when the culprits had left the inn.

In the twenty-third of the collection of tales called the 'Heptaméron,' by Margaret, Queen of Navarre, first published in 1558, nine years after the death of the authoress, under the title of 'Histoires des amants fortunés,' the wife of a gentleman of Perigort is similarly deceived by a cordelier and thereout ensues the tragic deaths of husband, wife and child.

The story is reproduced by Estienne in chap. xxi of his 'Apologie pour Hérodote,' a sort of satire on society, first printed in 1566, vol. ii. p. 8 of ed. cited.

The story is also related in the twenty-fourth of the second part of the *novelle* of Bandello, in the dedication to which tale he avers it to have been narrated to him by Julius Cæsar Scaliger, who assured him it had been first told by the Queen of Navarre. If this were so it must have been told verbally, or else circulated in MS., as the

novelle of Bandello were first printed in 1554, whereas the first edition of the 'Heptameron' was, as mentioned above, in 1558.

In the 'Conte Devot' 'de la reine qui tua son sénéchal' (Legrand, vol. v. p. 147); Méon, 'Recueil,' &c. (vol. ii. p. 256) the queen is deceived by the seneschal the night before her marriage when she expected the king. She kills the seneschal and throws his body into a well. On her marriage night to prevent the king discovering her loss of virginity she persuades a cousin to take her place.

The same story is in the old French prose romance of the thirteenth century, called the 'Marques de Rome' (ed. Alton, 1889, p. 114). Here it more nearly resembles the story in the Decameron, as the wife does not discover the deception until the king subsequently comes to her, and she learns he had not been there in the first instance.

Further information on other forms of the *conte*, which, however, do not otherwise concern the tale now under consideration, will be found in Köhler, 'Kleinere Schriften,' vol. ii. 393, reprinted from 'Romania,' ii. 581, 584 (1882) and vol. xv. 610–11 (1886).

The third of the *novelle* of Francesco Vettori, 1474–1539, of which an edition of only sixty copies was published in 1857, of which the scene is laid at Hall near Innspuch, has also some similarity with the tales mentioned before, but here it is the husband who is visited by two women in the dark and cannot understand the unwonted affection of his wife.

In 'Westward for Smelts,' p. 54, is also a story which resembles the one in the 'Cent Nouvelles Nouvelles' and the 'Héptameron'; here, a certain great lady having an old husband is deceived by a friar, she thinking he was her lover: the lover coming in afterwards she is surprised, and perceiving she is deceived she subsequently revenges herself on the friar.

In the ballad called 'Glasgerion' (in the 'Percy Reliques,' vol. iii. pp. 45–49 of ed. cited; vol. i. p. 248 of ed. by Hales and Furnivall; Child's Ballads, No. 67)

'The kinge's daughter of Normandye' is deceived by the page of Glasgerion; on the discovery being made she kills herself, and Glasgerion then kills the page and himself. The Scottish ballad called 'Glenkindie' in Roberts' 'Legendary Ballads of England and Scotland,' London (no date), pp. 26–33, and Jamieson's 'Popular Ballads,' 1806, vol. i, p. 91, and Child's Ballads, &c., No. 67, is to the same effect.

We now come to the portion of the story which has reference to the device by means of which the king endeavours to assure himself of the future identity of the culprit and the frustration of such device.

The oldest form seems to be that of the 'Dolopathos,' supposed to have been written by a monk of the Abbey of Haute-Selve and turned into French rhyme by the *trouvère* Hebers about the commencement of the thirteenth century. A very full analysis of this is given by Le Roux de Lincy, with copious extracts at the end of 'Deslongchamps Fables Indiennes,' and the whole poem was also edited in 1856 by Brunet and Anatole de Montaiglon (Bibliothèque Elzevirienne). The story in question here is that of the second sage, which will be found on pp. 182–225 of the last-mentioned edition and on p. 122 of the analysis referred to of Le Roux de Lincy; Joh. de Alta Silva, 'Dolopathos,' ed. Oesterley, 1873, xix. p. 45; and which is known under the title of the 'Robbery of the King's Treasure,' from the tale in Herodotus afterwards referred to. The old knight, whilst attempting the robbery of the treasury, falls into a butt of boiling resin. To avoid identification the son cuts off the father's head and carries it away; after a series of attempts on the part of the son to obtain possession of the body for the purpose of burial, in which he succeeds, and on the part of the king to discover the thief, he on the advice of the old blind sage promises his daughter in marriage to the person who should prove to be the winner in a grand tournament, as he would prove to be the culprit; as the king thought he would be sure, when lodged with the other knights at the palace, to attempt her chastity. She was provided with a box of colour to mark the culprit, and does

so, but he gets possession of the box of colour and marks all the other knights and even the king himself. With the exception of the thief and would-be seducer marking all his comrades to avoid identification, and which first occurs, it seems, in the 'Dolopathos,' the story is similar to the 'Robbery of the King's Treasure' in Herodotus, Book II, chap cxxi., and also in various versions of 'The Seven Sages,' which, however, do not contain the ruse, &c., and do not therefore further concern the story in the Decameron, although, however, it is just possible that Boccaccio may have had the story from Herodotus in his mind, as in this the thief makes the guards drunk and shaves off their right beards, but apparently without any particular motive for doing so.

The tale will also be found in 'Il Pecorone,' Day 1, Nov. 1, about 1378, where it is told of the 'Treasure of the Doge of Venice,' and where, amongst other deceits practised by the robber to avoid detection, occurs the one in 'Dolopathos' of painting the faces of the other persons.

This incident does not occur, however, in the version of Bandello, Part I, Nov. 25, which follows much more closely the version of Herodotus.

The story also occurs in the latter portion of the old French romance, two manuscripts of which of the fifteenth century exist in the National Library, Paris, of 'La description, forme et l'histoire du tres noble Chevalier Berinus et du valiant et tres-chevalereux champion Aigres de l'amaint son fils,' of which a copious extract is given in 'Mélanges tirés d'une grande bibliothèque,' Paris, 1780, vol. viii. 225–77, and a free translation of which abstract is given by Clouston in his appendix to the tale of Beryn, edited for the Chaucer Society, referred to after.

Here Aigres, the son of Berinus, cut off his father's head to save him from being recognised as the robber and his father's corpse from the degradation of being publicly exposed, attacks the guards and carries it off. In doing this he shouts out the name 'Nullie,' the emperor's daughter with whom he was in love. The emperor on the advice of

seven sages orders that all the barons shall sleep in the hall with the princess Nullie in the midst. Aigres kisses Nullie's hand, she marks him in the forehead, and on his speaking she recognises her lover and tells him she has thus signed his death-warrant. On this he marks all the other barons in the same way, but the astute adviser of the emperor says that the one with the small thumb mark (viz. Aigres) was the culprit. In this last respect it will be observed that the tale is different from the last.

It may be remarked that this incident of the ruse and counter-ruse does not occur in the old English poem 'The history of Beryn' attributed to Chaucer, given as the 'Merchant's second tale' in Urry's Chaucer, ed. of 1721, and which has been re-edited by Dr. Furnivall and Mr. W. G. Stone for the Chaucer Society in 1876.

According to Clouston, 'Popular Tales,' ii. p. 137, the old Dutch poem of 'The thief of Bruges' is similar to this, and he also refers to several oral versions more or less similar. He also says, on p. 167 of the edition before quoted of 'Beryn,' 'the device occurs in many tales besides most of the numerous versions of the robbery of the king's treasury, and we find something similar in "La mort de Tong-chao," one of the Nouvelles Chinoises translated by Stanislas Julien 1860.' The robbery and also the ruse to avoid detection again occurs, with evident reminiscences of Herodotus, in the Gaelic tale in Campbell's 'Popular Tales of the West Highlands,' 17[4], vol. i. p. 333. Numerous references to various versions of the robbery of the treasure are given by R. Köhler in his article on Campbell's 'Popular Tales of the West Highlands' in 'Orient und Occident,' ii. 98–126, 294–331, 486–506, 677–90 (1864), and reprinted with some additions in his 'Kleinere Schriften,' ed. by J. Bolte, 1898, vol. i. pp. 155 *et seq.*

The device of marking a person for purposes of identification and he then marking his comrades, is very common in tales both written and oral in East and West. In the well-known tale of the 'Forty Thieves' in the 'Arabian Nights' it will be remembered that Ali's house is marked by one of

the thieves, and the faithful servant Morgiana, to save him, marks all the other houses in a similar manner.

The tale in the Decameron is followed pretty closely by Sercambi in his *novelle*, No. 703 of the Codex Trivulziano (No. 72, p. 253), of edition by Renier of his 'Novelle inedite.' Here, however, the characters are not royal personages but a judge of Arborea, his wife, and a groom. We have here the incident of the offender being discovered by the beating of his heart, but the ruse of marking him is that of blacking his face, as in some of the older versions mentioned before.

It is, of course, from Boccaccio that La Fontaine derived his 'Le muletier,' which seems to have given rise to three theatrical versions, viz. :

'L'Amant travesti,' an opera, words by Dubreuil, acted 1790.

'Les Pages du duc de Vendome,' a vaudeville by Gersain and Dieulafoi, acted 1807.

'Le Muletier,' oépra comique, words by Paul de Kock, acted May 12, 1823.

The tale in the Decameron has also been reproduced, but without names of the characters, in the collection of facetiæ called 'Le facétieux reveil-Matin des esprits melancholiques,' &c., p. 235 of ed. of Rouen (no date), Chez Jean B. Besongne, rue Ecuyere, au Soleil Royal.

The story of King Agilulph and Theudelind is given in Grimm's 'Deutsche Sagen,' Berlin; 1891, vol. ii. p. 31, and in the contents giving sources and additions he refers to Paulus Diaconus, iii. 35.

Cappelletti, p. 353, states that the story in the Decameron is translated in *ottava rima* by Francesco Bracciolini (see canto viii. of his epic poem 'La Bulgheria Convertita,' Roma, Mascardi, 1637), and it is also retold in verse by Batacchi, 'La notte di Befana,' No. 16 of ed. of 1800; No. 19 of 2nd ed. of 1856 (Köhler, 'Kleinere Schriften,' vol. iii. 165).

With regard to the incident of the discovery of the offender by the beating of the heart, reference may be made to the allied stories mentioned under Day 2, Nov. 8.

DAY 3, NOVEL 3

THERE is an old German story called 'Der Schuler zu Paris' (Hagen, vol. i. No. 14; Keller, 'Erzählungen aus. alt d. Hs.,' 1855, p. 232, 'Dy falsch peicht,' and 242, 'Von ainen münch'), which resembles this, but which, however, has a tragic ending.

A burgher of Paris had a beautiful daughter who fell in love with an English student of good birth who had gone to Paris to study, and who reciprocated her affection. The father, aware of this, had her carefully watched by three maids, only one of whom, a cellarmaid, was allowed to go out. She feigns illness and sends for a barefooted friar to confess her, and tells him how the scholar had followed her about and had visited her disguised as a 'cellaress,' and she gave to the friar a jewel she pretended the youth had given her, and asked the friar to return this to the youth and request him not to pay her attentions any longer. The friar sees the youth, who soon understood what she meant, and gave him a necklace on which was represented in colours the picture of a maiden whom a youth shoots through the heart with an arrow, and an inscription to the effect that she may have similar joy. The friar thus innocently acts as go-between, and the couple are left to two years of unalloyed happiness, the youth visiting the maiden in the guise of a 'cellaress.' The story ends with the tragic death of both the girl and the youth and the grief of the father, who turns pilgrim.

In the 114th of the tales of Desperiers, born towards the end of the fifteenth century ('Contes ou nouvelles recreations et joyeux devis, &c.,' nouvelle éd. par P. L. Jacob, Bibliophile, i.e. P. La Croix, Garnier Frères, Paris, no date) is told the story of a young woman of Orleans who had made use of her confessor to attract the love of a young scholar, and this story is reproduced almost verbatim by Estienne in chap xv. of his 'Apologie pour Hérodote' (vol. i. p. 280 of ed. cited), prefacing it with the remark, 'She is believed to be yet living.'

The thirtieth of the *novelle* of Masuccio (Salerno, 1442–1501) is on the same theme. Here an unmarried girl enamoured of the prince of Salerno feigns to his chaplain that she has received certain impassioned letters purporting to come from the prince and asking him if they were really his. The chaplain is not deceived as in the Decameron, but joins with her in the plot and brings about the desired effect. Similar to Estienne, Masuccio relates the story to be true. The story is shortly told in the facetiæ of Bebelius, 'De astutia mulieris,' Book III, p. 81, recto of edition cited. This is verbatim the same as the one in Frischlinus, 'Facetiarum libri tres,' Argentorati, 1609, 12mo, Book III, f. 125v°–126 recto.

We find another German form of it in the 'Schiltwacht' (1560) of the Alsacian Chroniclist Bernhard Hertzog, a short account of whom, with the contents of this book, will be found at pp. 643 *et seq.* of Bolte's ed. of the 'Schwankbücher' of Martin Montanus, to which reference has been so often made; the story in question, which is the first, being reprinted by him at length at p. 534. Here the tale, which somewhat resembles the play by Dorimond referred to after, is of a student who is sent to study with an old doctor at Vienna, who is instructed to look after him. A young widow falls in love with him and to arrive at her aim makes use of the old professor, by complaining of the youth's conduct and pretending he had sent her a girdle, &c., and had gained access to her room by means of a tree in the garden.

The story is imitated, or retold rather from the Decameron, with change of names of personages and places, in the *novelle* of Sercambi, where it forms the 106th of the Codex Trivulz. (No. 75 of the edition of the 'Novelle inedite,' by Renier), 'De malitia mulieris adultera.'

It is also retold in verse in 1515, 'Wie ein münch zwey zusamen koppelt on sein wissen.' A reprint of this, which closely follows the Decameron, will be found at pp. 530–34 of Bolte's edition of Montanus. It is again retold, also somewhat shortened, by Montanus himself in chap. 99 of his 'Gartengesellschaft' (p. 391 of edition by Bolte).

It seems also to form a portion of the thirty-sixth of Cinthio dei Fabrizii, 'Libro delle origine delli volgari proverbi,' 'Ogni cuffia scusa di notte,' which also imitates the tale of the 'Psautier' (Day 1, Nov. 2), and it is, of course, the subject of La Fontaine's 'La confidente sans le savoir,' which in its turn seems to have given rise to the comedy by Disson acted in 1748, called 'L'amante ingenieuse, ou la double confidence.'

In Lope da Vega's (1562–1635) comedy called 'Discreta enamorada,' the lady called by such name addresses herself to an old man who is in love with her and gets him to instruct his son (with whom she is in love) of the love she has for him by pretending that he is paying her attentions which are distasteful to her. The father makes the most tremendous reproaches to the young man, who suspects the ruse and agrees to go and ask her pardon for his temerity, and in the presence of his father falls on his knees at her feet and kisses her.

Also in Molière's 'L'école des maris' (1661), Act ii., Isabella enters into a correspondence with and at length effects a marriage with her lover by complaining to her guardian Sganarelle, in the same way as in the other stories. At the same time as Molière's play was being acted there appeared on the boards at the theatre in the Faubourg St. Germain another play in verse in one act by Dorimond, called 'La Femme industrieuse,' the analysis of the plot of which I give from the 'Avertissement' of M. Bret to the 'Ecole des Maris' in vol. ii. p. 145 of his edition of Molière's works, London, 1809, 8 vols. 12mo.

Isabelle, the wife of a captain, is in love with a young student who is being brought up by a doctor, one of his neighbours. The captain being obliged to be absent leaves his wife in the charge of one Trapolin. He is scarcely gone when the wife goes for the doctor, and begs him to look better after the conduct of his pupil, who comes under her window and talks to her of his love for her. The doctor so harangues the youth that he suspects the truth and goes to the house which the doctor points out to him,

but is refused admittance by Trapolin, with whom he converses in a loud voice, so that all he says is overheard by Isabelle who, as he suspects, is listening behind the door. He has hardly gone away when the doctor arrives and wants to know if his pupil has behaved any better; Isabelle informs him that so far from improving he had passed a letter under the door with a purse of 400 louis, which she handed to him to return to the youth. The doctor carries out his instructions and reprimands the youth, who subsequently is again admonished for having climbed the garden wall and by means of a fig-tree entering into Isabelle's room. The youth avails himself of these precise indications of what he was to do, but in the midst of the assignation the husband comes in; Isabelle passes off the lover as a ghost and makes such dreadful cries that she frightens her hectoring husband, who has to give up his sword to the 'ghost.' Isabelle in convulsions of horror falls on the neck of the 'ghost,' and for this the husband admires her courage.

In England also it forms the plot or an incident in several plays. First of all in 'Parasitaster, or the Fawne,' by John Marston, printed in 1606, where the old Duke of Urbino is made to act as the go-between between his daughter Ducimel and Tiberio, the son of the Duke of Ferrara.

Again, in Otway's 'Soldier of Fortune' (printed 1681) (Acts i. and ii.) is the incident of the wife of a rich old noodle who is in love with a captain, and by the medium of her husband causes her affection to be made known to the captain in a laughable manner, he being told of various attempts against the wife of which he, the lover, knew nothing, and this in the end brings about the desired result.

Langbaine, in his 'Account of the English dramatic poets,' &c., 1691, p. 532, says: '"Flora's Vagaries," a comedy acted at the Theatre Royal by His Majesty's servants, ascribed to Mr. Rhodes and printed quarto, London, 1670, this plot of Orante's making use of the fryar to carry on her intrigue with Ludovico is founded on Boccace, Day 3, Nov. 3,' and on p. 188, 'that the portion of Sir Francis Fane's

play, " Love in the dark, or the man of business," printed quarto, London, 1675, relating to Bellinganna, Cornanto's wife, sending Scrutinio to Trivultio to check him for making love to her is founded on a novel in Boccace, Day 3, Nov. 3.'

Mr. J. Bolte, the editor of the ' Schwankbücher ' of Montanus, previously cited, in his remarks, p. 626, refers to the following : Kaufringer, ' Gedichte,' ed. Euling, 1888, p. 87, Nr. 7 ; a play represented in 1690 at Torgau, called ' Der ehrliche kuppler ' (Furstenau, i. 307) ; ' Vade mecum für lustige leute,' iii. Nr. 236 (1767) ; Fortini, ' Giornate de novizi,' Nr. 45 (Festschrift der Univ. Zurich, 1887, p. 83) ; Sagredo, ' L'Arcadia in Brenta,' 1684, pp. 143–49 ; Susannah Centlivre, ' Busy body,' 1709 ; Pieter van Iersele, ' Wisen raet van vrouwen ' (Verwijs, ' Middel nederl. bloemlezing,' iii.) ; ' De jonghe dochters tijtcortinghe,' 1591, Nr. 11 ; ' Den narrade munken,' 1838 (Bâckström, ' Svenska folkböcker,' 1848, iii. 67) ; Beaumont-Fletcher, ' The Widow ' (Koeppel, ' Quellen studien zu den dramen Ben Jonson's,' 1895, p. 64).

DAY 3, NOVEL 4

No source seems to have been discovered for this story. Landau, ' Beit.,' 49, refers the portion of Chaucer's ' miller's tale ' of the clerk Nicholas beguiling the carpenter to get into a tub to avoid a second Noah's flood to this story, but the resemblance does not seem very clear.

It seems, however, to be imitated by Sercambi in the 110th of his *novelle*, ' De prelato adultero ' (Codex Triv. No. 79 of the ed. of his ' Novelle inedite,' by Renier). Here, however, the story has a tragic ending, the brother of the lady discovering the plot and taking a cruel vengeance on both the monk and the wife, by which the former subsequently dies. This tale is again repeated in a somewhat different form in another *novelle* of Sercambi, ' De pessima malitia in Prelato,' No. 116 of the Codex Triv., of which an abstract only is given by Renier in the above-mentioned edition of the ' Novelle inedite,' p. 419 ; from the above

abstract it would appear that the tale more nearly resembles the one in the Decameron, as the incident of the brother's revenge does not occur, and the husband remains deceived.

It is also the 141st (MS. only) of the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes, the rubric of which will be found at p. xli of E. Mabille's edition of that work.

DAY 3, NOVEL 5

This story of a husband's cupidity may have had its origin in the ' Hitopadesa,' or salutary instruction, a compilation from the ' Pantschatantra,' but containing tales from other sources. The story, which is in Book I, No. 8, is as follows (' Hitopadésa ou l'instruction utile recueil d'apologues et de contes traduit du Sanscrit par Édouard Lancereau,' 1855 (Bibliothèque Elzevirienne, also Maisonneuve et Cie., 1882) in which it will be found on p. 78) : The prince Tungabala falls in love with Lâvanyavati, the wife of a merchant ; he sends to her an old woman as an emissary to declare his love. Lâvanyavati says she will only obey the commands of her husband ; the old woman informs the prince, and counsels him to employ a ruse, relating a story of ' how one can obtain by a ruse what one cannot obtain by force.' Acting on this advice, the prince takes into his service the husband and makes him his confidant. One day he tells him he intends to celebrate every day for a month a fête in honour of Gauri, and that it is necessary he should bring him every day a young girl of good family whom he would honour according to the rules prescribed for the ceremony. The husband accordingly brings him a young girl and hides himself to see what transpires. The prince, without ever approaching her, makes her presents of rich clothes, jewels and perfumes, and sends her back under safe conduct to her home. The husband, seized with cupidity, the next day presents his own wife to the prince, who receives her far differently, and the husband on learning of his dishonour falls into despair.

The story is in the 'Sindibad-Nameh' and numerous versions of the 'Seven Wise Masters.'[1] This is the story which is known as 'The King's son and the bathing man,' or in some of the versions 'The King and the seneschal's wife.' Here the young king is so fat as to be menaced with impotency, and confides with a bathing man, asking him under promise of a rich reward to procure him means of testing if this were so or not. The bathing man, greedy of a reward which he thinks he could gain without any risk, conducts his own wife to the prince, but on finding he had been deceived in his expectations kills himself in despair. In some of the versions the cure is suggested by the physicians, the rôle of the bathing man being changed to that of the seneschal, who is punished for his cupidity by being deprived of his wife and chased out of the kingdom.

The tale has been imitated by Masuccio, where it is the fifteenth of the second part, in which it occurs under the following title: 'A cardinal being in love with a lady bribes her husband with money who conducts her to the cardinal and returns the next morning for her. She, however, upbraids him and refuses to have anything more to do with him; in the end the husband takes the promised money and goes into exile and the lady remains with the cardinal.'

This last has been reproduced, but in a somewhat shorter form, in 'Comptes du monde adventureux' by A. D. S. D., probably Antoine de Saint Denis, as to whose claims to the authorship see the long and erudite notice prefixed to the edition of 1878 by F. Franck, where it is the fortieth. Gower has it, too, in his 'Confessio Amantis,' Book V, 'second example of avarice,' where it is told of the steward of the King of Apulia very similarly to the king and the seneschal's wife, but here the king refuses to allow the wife to go back to her husband.

Keller in his notes, p. 60, to his edition of Buhel,

[1] See Keller, ccxviii.; Buhel, 53–56; Deslongchamps, 74, 106, 155; *Roman des Sept Sages de Rome en prose* par Le Roux de Lincy; Lancereau, *Hitopadêsa*, 319; Ancona, *Sette Savij*, 114; Clouston, *Sindibad*, p. 61; Benfey, i. 331.

'Dyocletianus leben,' states that it is in Bandello, ii. 44, but this seems to be an error of citation.

A somewhat similar example of the results of covetousness will be found in the 151st of the 'Gesta Romanorum' of two knights, one of whom was avaricious and the other envious. The envious one offers the other a piece of land for the privilege of visiting his wife for one night; this was granted, the envious knight having infected himself with leprosy so as to communicate the disease to the lady of whose beauty he was envious, his own wife being ugly.

The story from the Decameron is taken into the 'Grand Parangon des Nouvelles Nouvelles' (MS. only), where it is No. 75 (see p. xxvii of the edition by E. Mabille), and it is, of course, also from the Decameron that La Fontaine took his version 'Le Magnifique.'

It also seems to be from the Decameron that it was taken into 'The Forrest of Fancy, wherein is conteined very prety apothegmes and pleasant Histories, both in meeter and prose, Songes, Sonets, Epigrams and Epistles of diuerse matter and in diuerse manner,' London, 1579, the first story of which is entitled 'Seigneor Francisco Vergelis, for a fayr ambling gelding suffered one Seigneor Richards Magniffico to talk with his wife.' (See Koeppel, p. 44, for a short account of this work.)

Ben Jonson must also have had some version of the story in his mind, as in the first part of his comedy 'The Devil is an ass,' we have the incident of the young gallant Wittipol giving his cloak to Fitzdotteroll for leave to converse with his wife for a short time.

La Fontaine's rendering of this tale has given rise to several dramatic versions.

'Le Magnifique,' a comedy in two acts in prose, by Houdart de la Motte, acted at the Theatre Français, May 10, 1781. (Printed, Paris, 1750, in 12mo.) Sedaine has also a comedy-opera in three acts in prose and verse, acted March 19, 1773. (Analysed in the 'Dictionaire dramatique,' ii. p. 151.)

DAY 3, NOVEL 6

THIS tale of the wife personating the woman whom her husband had agreed to meet is of Oriental origin. It seems to occur first of all in Nachschebi's 'Seven Wise Masters' contained in his 'Tutinameh,' written about 1329, where it forms the second story of the eighth night which was edited by Brockhaus in 1845, with a German translation, but only in twelve copies, so that the work is, of course, extremely rare. A very acceptable translation of it by E. Teza will, however, be found in the introduction to Prof. Ancona's 'Il libro dei sette savij di Roma,' Pisa, 1864, where it will be found on p. lvii. A rich merchant had a handsome wife. He went on a voyage and his wife lived in luxury and in the company of youths. The husband returned from his voyage, went to an inn, called a go-between, and giving her a rich present, says he has to stop some days and desires her to find him the company of a girl to shorten the tedium of his sojourn. The go-between not knowing him, goes to his own wife, and invites her to visit the stranger. She does so, and recognising in him her own husband seizes him furiously by the beard and begins loud lamentations over his infidelity after so long an absence, and finally only with difficulty is induced to return home. The tale is also found, but in a more or less mutilated form, in the 'Cukasaptati.' The portion containing this tale is printed in Lassen's 'Anthologica Sanscrita, Bonn, 1837, and of which a translation is given in a note, p. lviii, to Teza's translation of the above tale of Nachschebi. It will be found on p. 21 of the German translation of the 'Sukasaptati' by R. Schmidt, 1899, where it is the first tale. Here (I abstract from Teza's translation) the wife on being disappointed by the non-arrival of the son of Mohanaçreshtin, with whom an appointment had been made by the procuress Purna, says, 'Quick, bring me quick to another man'; the old woman being flurried, conducts her to her own husband. On recognising him she pretends to be very angry, but finally by soft words she consents to go home with him.

The tale is also in the 'Sindibad-Nameh' (see Falconer, *Asiatic Journal*, 1841, vol. xxx. pp. 169 *et seq.*; vol. xxxvi. pp. 4 and 99 *et seq.*), and in this as well as in the last two stories it forms a separate tale, but in the Arabic version of the seven Vezirs ('Thousand and One Nights,' ed. by Habicht and Hagen), Scott's Tales, &c., p. 100, the Hebrew Sandabar, 1517, the Greek Sintipas and the Syriac Syntipas, ed. by Baethen, 1878, it forms the continuation of the story, which has passed into divers languages called the 'Weeping dog,' where the old woman, the go-between, brings tears into the eyes of a dog by giving it pepper and pretends to the wife that it was formerly her friend (in some versions a daughter or sister), and was changed into a dog for refusing a man who had fallen into love for her, and who had been weeping ever since, and in such tales it is not the man who seeks a woman by means of the go-between as in the tale in Nachschebi and the 'Sindibad-Nameh,' but the wife who is persuaded by the old woman to give her love for fear of being similarly changed into a dog, and also in these versions the husband is only introduced to the wife when the lover fails to keep the appointment made by the old woman.

In the 'Cukasaptati,' tale ii. p. 23 of the German translation cited above, the story is again varied. Here the woman who is tempted is the wife of a royal prince; a young man falls in love with her, and loving her in silence so much that he consumes and fades away to such a degree that his mother, not wishing to see him die, determines to do her best that his love may be satisfied and his life saved. The mother goes to the princess and by the expedient of the dog story persuades her not to be chary of herself towards men. The princess having told her to find a lover the mother brings her into communication with her own son (Comparetti, 'Sindibad,' p. 48, where will be found a very full discussion of the story of the 'Weeping dog,' and its place in the numerous editions of the 'Seven Wise Masters'; see also Clouston's 'Sindibad,' pp. 244–47).

The story is imitated in the old German poem by Konrad

of Würtzburg (Hagen, 'Gesammtabenteuer,' vol. i. No. 9) called 'The old wife's deception.'

An old pimp of Würtzburg goes to Mass, and on coming out sees one of the higher quire-masters, the 'Domprobst von Rothstein.' She approaches him and tells him that a lady is dying of love for him. He rewards her. She goes away delighted with her first essay, and meets a young woman and tells her that a young man is dying of love for her. The lady blushes and goes on her way to Mass. The old woman goes and buys presents and pretends that the young man has sent them to her; she accepts the gifts and rewards the old woman, who then seeks out the Domprobst and tells him that all is arranged. The young lady passes by richly dressed, and he is immediately enamoured of her. The old woman then goes to the lady and points out the Domprobst as the man who is in love with her and she is pleased with him. On her return from Mass the old woman makes an appointment with her at a 'painted house.' She goes there with a confidential maid. The old woman then goes and finds the Domprobst in the cloisters; he is, however, prevented from keeping the assignation by four of the quire-men who detain him on pressing business. The old woman does not know what to do. She, however, goes out and sees a young and good-looking man who she thinks will do for a substitute; she accosts him and explains the adventure to him, which pleases him. He follows the old woman. The wife looking through the shutters recognises him as her husband and does not know what to do, but, acting on the advice of her maid, goes to meet him and in an excited manner bitterly reproaches him for his unfaithfulness. The husband asserts he had come there quite innocently and finds easy pardon at the hands of his no less guilty partner.

The tale in the 'Gesammtabenteuer' seems also to be somewhat closely followed in Ayrer's 'Fastnachtspiel,' called 'Of how a woman by means of an old pimp is cuckolded by her husband,' which I only know from Hagen, i. p. cxv.

The young wife Eva is determined to revenge herself on her drinking and wenching husband; the pimp buys presents as though from the quire-master and gives them to the wife and makes an appointment at her house 'with the red shutters.' The quire-master is, however, hindered from going by having to go to administer extreme unction to a dying person. On the husband putting in an appearance the wife beats him with a broom and chases him home. The old woman finally on the persuasion of the husband gives up her nefarious trade and the wife remains content with her husband's improved conduct and determines not to risk her honour any more. On this is founded the 'Fastnachtspiel von eim thumherrn und einer kuplerin,' Keller, 'Fastnachtspiele aus dem fünfzehnten Jahrhundert,' p. 277.

The plot of a husband who makes an assignation with a woman and then her place is taken by the wife—in some cases with the further consequences that the husband is made 'Macquereau de soi-même'—is, as will be seen from the following, very common in the old French and German and Italian *fabliaux* and *contes*.

In the old French *fabliau* of 'Le Meunier d'Arleux,' by Engerrant d'Oisy (Montaiglon, ii. p. 31; Legrand, iii. p. 256), and which is thought by many commentators to be the source from which Boccaccio may have derived his tale, the story is of a miller who has an assignation with a young girl and also agreed with his servant to participate in her favours after him. The girl confides in the miller's wife, who agrees to take her place, and the husband is thus doubly duped and the wife made the innocent victim of her husband's strategy.

Manni had already pointed out the resemblance in the 206th of the tales of Sacchetti (1335–1400), which is of Farinello of Rieti, miller, being in love with Monna Collagia, and his wife knowing this, arranges that she should sleep in the house and in the bed of the former, and Farinello, thinking to have to do with Monna Collagia, has to do with his own wife; subsequently a brother miller takes his

place and the husband and wife next morning only find out that he has been cuckolded by the observations she makes as to the number of eggs she proposes to cook him for breakfast.

In one of the *novelle* contained in the 'Lieto giorno' of Granucci (born 1520),[1] the Queen of Portugal entertains her husband in lieu of the lady of the court with whom he had made an assignation, but here the husband is not subsequently deceived.

The tale will also be found in the ninth of the 'Cent Nouvelles Nouvelles' called 'Le Mari Maquereau de sa femme,' where the characters are of a knight of Burgundy, his wife, her chambermaid, and another knight their neighbour. It is from this that Malespini took the ninety-sixth, Part II, of his *novelle* written about 1580, and published in Venice in 1609,[2] and it was probably also from this that it passed into the thirty-fifth of the 'Grand Parangon des Nouvelles Nouvelles,' by Nicholas de Troyes, written 1535. This particular tale, however, is not contained in the edition of some of the tales published by E. Mabille (Bibliothèque Elzevirienne) 1869, the rubric only being given: 'Of a gentleman who thought to sleep with his maid, and slept with his wife, afterwards he sent to sleep there one of his companions at arms.'

It is also the eighth of the 'Heptameron' of Marguerite of Navarre, of 'one who having passed the night with his wife instead of the maid, sent his neighbour to the wife and is thus made a cuckold without the wife being aware of the fact.'

In the fourth of the fourth decade of the 'Eccatomithi' of Cinthio it takes another form with a tragic conclusion. Here a servant in love with his mistress, who is inordinately jealous of her husband, arranges a plot whereby he lies with his mistress, she thinking he was her husband, who the servant pretended had made an assignation with another woman. On accidentally discovering the deception the wife

[1] *La piacevol notte e lieto giorno opera morale di Nicholas Granucci*, Venetia, 1574, p. 145.

[2] *Ducento novelle del Signore Celio Malespini, nel quale si raccontano diversi avvenimenti; cosi lieti come mesti e stravanti.*

stabs the servant and attempts to take her own life. The tale forms two of the tales of Poggio (1380–1459). The one No. cv. in the old French translation of Tardiff called 'D'ung Foulon d'Angleterre qui fist Chevaucher sa femme, a son Varlet,' and which is termed in the edition of François Noel of 1798, 2 vols. in 18mo, 'Vir sibi cornua promovens' (vol. i. p. 243, ii. pp. 244–52). It forms No. 238 of the edition of 'Les Facéties de Pogge, traduits en français avec le texte Latin en regard,' Paris, Liseux, 1878, 2 vols. Here the husband is duped by two servants, and not merely by one as in other tales. This is the one that has been imitated by Philippus Beroaldus, 'Leno uxoris inscius,' which is reproduced in Noel, ii. p. 245.

The other tale is the one called by Tardiff 'D'ung Meunier qui fut deçu de sa femme par lui mesme' (Tardiff, No. 110, Noel,' Quinque ova,' vol. i. p. 278, ii. p. 287, No. cclxx of edition by Liseux). Here the husband only discovers the deception by the wife offering him five eggs for breakfast similarly to the one in Sacchetti.

From the last of these two tales it seems to have been taken into Morlini's *novellae* first printed in 1520, No. 79 of the edition by Jannet (Bibliothèque Elzevirienne), 1855, 'De comite qui adulterum uxorem dedolantem sociavit,' but here instead of eggs, the wife gives three rings to the husband, seven to the servant. The husband dies of grief and the wife then marries the youth.

The story also occurs in verse in the 'Mambriano of Francesco Bello,' better known as 'The Blind of Ferrara,' written about 1490, and of which a full abstract will be found in 'Novelle del Mambriano del cieco da Ferrara esposte ed illustrate da Giuseppe Rua,' Torino, 1888. The story is in canto vii. stanzas 36–72, where it is told of a merchant of Alexandria in Egypt, a woman on a pilgrimage seeking hospitality at his house, the wife and a servant lad, the husband being subsequently made aware of the deception by the preparations made for him by the wife similarly to the tale of the 'Quinque ova' of Poggio. In the thirty-sixth of Masuccio the story is of two close friends who

by strange circumstances have relationships with one another's wives, but continue to live together in friendship.

Also in the twenty-sixth of the *novelle* of Gentile Sermini, written not before 1409 ('Le Novelle ora per la prima volta raccolte e publicate nella loro integrite,' Livorno, 1874. Here Gianoti, in love with Nanna, instead of sleeping with her passes the night with his wife by mistake, and gives up his place to Facilino.

In the first of 'Due novelle aggiunte in un codice del MCCCCXXXVII, continente il Decamerone' (Bologna, 1866) it is the story of Giovanni Cavedone, who is enamoured of Madonna Elisa degli Onesti, and Agnola, a baker, believing he is doing Cavedone a service, is made a cuckold by his own wife.

The fifth tale of the first day of the 'Diporti' of Parabosco, first printed about 1550, is related both to the present tale in the Decameron, and also to the eighth of the eighth day. The rubric is as follows: Valerio is in love with Beatrice, makes this known to her; the husband becoming aware of this, in the presence of Valerio treats his wife as he would have treated Beatrice. Here in the first part Margherita, the wife of Valerio, by connivance with Beatrice, the wife of Teodoro takes her place—the latter wreaks revenge on the wife of Valerio.

It is this last tale that is taken practically verbatim into the second of the seventh day of Sansovino's 'Cento Novelle.'

There is also another of the tales of Parabosco's, the seventh of the first day, which has some slight resemblance to the tale in the Decameron. Here the wife of Corradino arranges to meet her lover in the house of a villainous old woman; the husband goes there for a similar purpose, and meets his wife who, with ready wit, pretends that the lover is only her cousin, and abuses her husband for being in such a place.

In the twenty-eighth of the fourth part or the last of the *novelle* of Bandello it is of a draper of Lyons who, going one night to visit a married woman, makes an arrangement

with his shopman to take his place with his (the draper's) wife so that she should not miss him—having first made him promise not to abuse the confidence reposed in him. The youth, however, fails to do this, with the usual consequences.

This is the story that is imitated in the 'Facétieux Reveil-Matin' in the tale intituled 'Plaisant discours d'un marchant de Gennes qui fut cocu par le moyen de son facteur,' p. 154 of ed. of 1654, p. 168 of ed. cited. There is also another one very similar in the 'Facétieux Reveil-Matin,' p. 195 of ed. of 1654, and p. 231 of ed. cited, called 'De L'aprenti d'un drapier de Lyon, qui coucha avec sa Maitresse par l'entreprise de son Maitre.' Here, as in the last, the husband finds out he has been deceived by the preparations the wife makes for his refreshment in the morning. It is also very similar in the sixth of 'Les comptes du monde aventeureux,' where the husband leaves his wife one night to keep an appointment he had with another woman and tells his apprentice to go to his bed so that the wife may think it is her husband if he (the apprentice) does not speak—the apprentice, however, cuckolds him.

In the *novelle* of Fortini (died 1562), some of which are not published, but of which the rubrics are given by Carlo Fabio Borgi in his edition of 'Tre Novelle inedite di Pietro Fortini' (Bologna, 1877), there seem to be three tales bearing on the subject, the rubrics of which are as follows, viz.: No. 2. An old peasant woman in love with a young peasant, in a pleasant manner gives him her daughter to wife and making an exchange with her lies with him herself. No. 9. A miller, thinking to give certain of his comrades a pleasant evening with his servant in effect does so with his wife, she having changed places with the servant. The husband, discovering this, says nothing for his own sake. Again, the thirty-first: A gentleman of Siena in his old age is in love with a widow; his own wife becomes aware of this and arranges with the widow and her brothers, and in the place of the widow the wife sleeps with her husband and puts him to shame.

The second of the two tales of Fortini referred to is very similar to the eleventh of the *novelle* of Ort. Lando, in his 'Varii componimenti' (Venice, 1552), where it is also told a miller of Cyprus, who attempts the seduction of a young girl from a neighbouring village with which his own village had a feud. His wife suspecting something, changes places with the girl, and the husband is cuckolded by several of his comrades with whom he had arranged to assist him in his nefarious design. The husband has to leave the island in despair, to avoid the scurrilous jests which he feared. Lando begins the tale by saying, 'That it is true is affirmed by the historians of Cyprus.'

In the *novelle* of Ser Giovanni Forteguerri (born 1508, died 1582), edited by Vittorio Lami, 1882, Giulio Benamati da Pescia gives an assignation with his wife Gemma, to two friends, thinking he was doing so to a woman of loose life. Again, in the *novelle* of Cademosto (1544 edition, with the date of 1799, but really Milan, 1819) the first tale is of Ghidotto, miller, believing to lie with a girl of Cavi, does so with his wife, the latter having altered the girl's room. The miller calls a friar, his Godfather, to also visit the girl as he thinks, but who also finds the wife in the girl's place (Rua, *op. cit.* p. 47).

In one of the *novelle* of Bressani, who lived in the sixteenth century, which do not seem to have been published except four, which were published by Papanti in fourteen copies only in 1873 at Liverno, but an extract of which is given in Borromeo, 'Notizie dei Novellieri Italiani,' Bassano (1794), App. pp. 220–22, Pacanno, a Bergamasco, kept a mill outside of Bergamo, and was noted for his gallantries. One day he took back to his house a handsome girl. He has her taken to a room of his wife's, who, suspecting something, arranges the 'qui pro quo.' As usual, here enters on the scene the servant of the miller; the actual *dénouement* is not given in the above abstract of Borromeo.

In the 'Novelle Amorose dei signori accademici Incogniti,' the first edition of which seems to have been printed in

Venice in 1641, Part III, Nov. 11, is a story by Michiel Foscarini. Here Arderica becomes the wife of the Marquis of Castelforte—she notwithstanding is in love with Silverio ; the latter, however, enflamed with love for Altilia, a servant, tempts her with a letter. She tells her mistress Arderica, who agrees to take her place, making an appointment by letter with Silverio; the letter falls into the hands of a manservant, a lover of Altilia, who thinking to visit her, in effect visits her mistress, who kills herself for shame.

The story is also very shortly referred to by Guillaume Bouchet (died about 1593–94) in the eighth of the first book of his 'Serees,' 'Des Cocus et des Cornards' (p. 115 of vol. ii. of ed. by C. E. Roybet in 6 vols., Paris, 1873).

In the 'Detti e fatti piacevoli del Guicciardini,' of which the first edition was in 1565, it is as follows, according to the abstract given in Legrand's notes to the 'Meunier d'Aleus' (vol. iii. p. 261) : A servant has several assignations with her master, who at length gets tired of her and sends his valet in his place; the maid finding out this and being desirous of revenging herself of the slight, complains to her mistress that her husband has for a long time attempted to seduce her (the maid). The servant accordingly makes a rendezvous with the husband, the wife takes her place and is met by the valet.

It also occurs in the 'Facétieuses Journées' of Gabriel Chappuys from Cinthio (1584).

I again quote from Legrand, vol. iii. p. 262: Valère, the husband of Marguerite, persecutes with his affections Béatrix, the wife of his neighbour Théodore. She complains to her husband, who forms with her the project of revenging themselves on the libertine. Béatrix confides to Marguerite the infidelity of her husband ; Marguerite says to her, 'Feign to make a rendezvous with him as he asks. I will keep it and reproach him as he deserves.' According to this arrangement Marguerite goes to the place arranged for, but Valère not having been made aware of the rendezvous was not there and Théodore meets Marguerite.

In the 'Passe-Temps agreable' (p. 31 of ed. of 1715)

it is again merely the old story of the husband and maid, wife and valet.

There also seems to be a similar tale in Coquillart, 'Droits nouveaux,' 1512, vol. i. p. 54 of 'Œuvres de Coquillart' par M. Charles d'Héricault, 1857 (Biblioth. Elzevir.); but here there is merely the incident of the wife taking the place of the maid with whom the husband had fallen in love.

It is also found in the 'Ragionamenti of Aretino,' first part, end of the eleventh day, where the husband is still more cruelly cuckolded. This will be found given in the Appendix of vol. vi. p. 392 of Monsieur Regnier's edition of the 'Œuvres de La Fontaine.'

The tale in the Decameron is directly imitated in La Fontaine's 'Richard Minutolo,' and has also given rise to a comedy of the same name in prose by Houdart de la Motte (1705).

La Fontaine's 'Le qui pro quo' may be mentioned here although it more strictly seems to belong to Day 8, Nov. 4. This last has given rise to two French plays, one by Brueys of the same name (not acted), and the other one, 'Le quiproquo ou le volage fixé,' by Mouston, acted March 1760.

As the reader will have observed, there is a close affinity in many of the above-mentioned tales with that of the Day 8, Nov. 4.

The 'qui pro quo' tale in the Decameron is also found in the very gross comedy of Gio. Bruno, called 'Il Candelajo.' In England it also forms an incident in the play of Shirley called 'The Gamester,' printed 1637, where Mrs. Wilding substitutes herself for Penelope with whom her husband had an assignation, and who, to discharge a gaming debt, gives up his adventure to his friend, Hazard.

The incident is also reproduced in more recent years, as it forms the plot of the story of Restif de la Bretonne (born 1734) in his 'La belle Bourgeoise et la belle servante,' in 'Les contemporaines du commun et par gradation'—edition accompagnée de notes par J. Assezat—(Bibliothèque

Charpentier, no date). Here the husband attempts the virtue of his maidservant who confides in her mistress, who arranges to take the maid's place. The husband is thus deceived for three years, when to her joy the wife discovers she is enceinte. In this story there is, however, not the incident of the husband being deceived by his servant or friend as in the other ones quoted.

Besides the above-mentioned versions the tale seems to occur in more or less varying forms in the following, which, however, I have been unable to verify.

Rua, *op. cit.* pp. 49, 50, 51, 53, 54, refers, amongst others given before, to Valcario; 'Arcadia in Brenta ossia la melancholia sbandita,' Bologna, 1673, p. 374; 'Roger Bontemps en belle humeur, fifteenth advent.,' p. 452; 'Lettres Juives of the Marchese d'Argens,' La Haye, 1742, lett. cxi, where the personages are a Carmelite monk and a married couple of Siviglia; 'Joco seria Othonis Melandri,' ed. 1626, p. 298; 'Amants heureux,' t. ii. p. 19; Prima parte del 'Jardin de amadores di Juan de La Puente,' Zaragossa, 1611, in 12mo, f. 90; Cecchi's comedy 'Assiuolo' (Biblioteca Rara, Milano, 1863); 'El Beco' comedia, Roma, per Ant. Blado da Asola, 1538; 'Joyeuses adventures et nouvelles récréations, &c.,' p. 41, devis 12. Legrand in addition to the above quotes (vol. iii. p. 261) 'Ressource contra l'ennuie,' p. 55. Bédier, 'Fabliaux,' p. 465, refers to Kirchhof's 'Wendunmuth' (Litter. Verein in Stuttgart), vol. iii. p. 330; 'einer bület unwissend mit seiner eignen frauwen,' and also refers to No. 331 of the same work; 'Les quiproquo: contes inédits de J. B. Rousseau,' ed. Luzarche, Bruxelles, 1881, p. 35.

The following references are from Montaiglon's edition of the 'Heptameron' Eudes, Paris, 4 vols.: vol. iv. p. 232, 'I codici e arti a Monte-Cassino per D. Andrea Caravita, Monte Casino,' vol. ii. in 12mo, 1870, p. 289. 'On f. 44 verso of the Premier recueil de toutes les chansons nouvelles, tant amoureuses, rustiques que musicales nouvellement imprimé prins sur la copie imprimée a Troyes chez Nicholas du Ruau 1590 in 8vo,' we find a *chanson* on the same

subject as this tale called "Discours facétieux et rècréatif d'un certain laboureur d'un village près paris, qui pensant jouyr de sa servante, coucha avec sa femme, &c." This song has been reprinted in several other collections of the sixteenth and seventeenth centuries. Tallemant des Réaux, historiette lxi., "Maris cocus par leur faute."'

DAY 3, NOVEL 7

THERE seems to be no known source for this story, which must therefore be deemed to be entirely of Boccaccio's invention.

There is a *Volkslied* widely spread in Italy, and with which Landau (219) says it has great similarity, called 'L'Amante confessore' or 'Il falso Pellegrino' (in Marcualdi, 'Canti popolari liguri, umbri, &c.,' p. 158, and in Ferrario, 'Canti popolari Monferrini,' in Strenna della Rivista Europea, 1872, p. 126).

Landau remarks: 'Perhaps the *Volkslied* took its origin from Boccaccio's tale.'

This is taken into the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes, being the seventy-seventh of the MS. (not printed in the edition of Mabille).

It is also taken into Martin Montanus, 'Thedaldus und Ermilina,' pp. 185–213 of the edition of his 'Schwankbücher' by J. Bolte.

DAY 3, NOVEL 8

ACCORDING to Landau, p. 156, the joke of persuading a simpleton that he is dead occurs in the Somadeva (chap. xxxix. of Brockhaus' translation in the 'Berichte der König. Sächs. Ges.,' 1861, p. 223).

The tale in the Decameron seems, however, to be founded on the *fabliau* of Jean de Boves called 'Le Vilain de Bailleul' (Montaiglon, vol. iv. p. 212), and of which an abstract is also to be found in Legrand, vol. iv. p. 218, who, however, omits the conclusion. The tale is shortly as

follows: A peasant of Bailleul comes home just when his wife is entertaining the priest and did not expect him. She pretends to be astonished at his appearance, and asks if he is not ill. He can only reply that he is very hungry; she pretends that his eyes have a cadaverous hue, and that she is sure he is in a dangerous state of health. He feels his pulse and otherwise examines himself, but she shews such signs of grief that he is constrained to believe that he is ill; she then puts him to bed in the stable on some straw. After a while she pretends that she sees that he is dying, and covers him with a winding sheet and cries aloud. The neighbours, who are attracted by her cries, come in and say prayers over him. The priest himself then comes in and says an 'oremus,' after which he leads the 'widow' back into the room. All this time the simpleton, thinking he is dead, remains under the winding sheet, moving no more than a dead man would do, but on hearing a certain noise in the room adjoining he raises the clothes to look and says, 'Scoundrel of a priest, you may thank God I am dead, for otherwise I would kill you with this stick.'

In the similar tale in the 'Gesammtabenteuer' called 'Der begrabene Ehemann' (Hagen, ii. 361), a wife makes her husband, as a proof of his love for her, promise to believe everything she says. She tests him in various ways for six months, and then she and the priest, as in the *fabliau*, persuade him he is dead, and carry the jest so far that the poor fool actually dies. The story seems to have been very popular in the Middle Ages as a mere joke. In the sixty-eighth of the 'Contes ou nouvelles récréations et joyeux devis' of Bonaventure des Periers, the story is told of 'maitre' Berthaud of Rouen, a vain simpleton who was very proud of being called 'maitre,' and was made a butt of by everyone.

Some fellows pretend he is ill, and have him shrived by one of their number who personates a priest, make his will and persuade him he is dead, chiefly because they say 'Poor Maitre Berthaud, he is dead.' They carry him on a bier through the streets, chanting, 'Libere me Dominе,' some of

them prick him with needles, until at last he exclaims, ' If I were alive and not dead, I would kill you.' He then again acts as though he were dead, until one of his companions says, ' Ah, poor Berthaud, he 's dead,' when he starts up and says, ' You lie, he is still " maitre." '

A somewhat similar tale is the second of the Codex Triv. of the *novelle* of Sercambi (No. 2 of the ' Novelle inedite ' of Renier), where a simpleton thinks he is dead, which is believed by his wife, and he is carried out to burial and is recalled to life by a young girl, who says she will never get back her pelisse she had given him to mend, and he says, ' Vetessa, if I were alive instead of being dead, I would give you a talking to.'

In Poggio, ' Facetiae ' (No. 268 of ed. cited and ed. of Noel, 1798, vol. i. p. 275), it is told of a simpleton named ' Nigniaca,' who is similarly persuaded to take to his bed as a dying man, on being carried out to burial is ' restored to life ' when one of the crowd calls out, ' What rascally scoundrel have you got there ? '

Hans Sachs has a poem under the date of April 20, 1546, of a foolish man of Florence, called ' Nigniaca,' who was so frightened by his friends saying that he looked ill that he thought he was really dead. His comrades put him on a bier and took him away. On a priest asking who they had there they say, ' It is the corpse of a scoundrel, which we are going to hang on the gallows ' ; the supposed dead man then springs up and says similarly to Nigniaca in the Poggio tale, ' If I were alive and not dead, I would tell you that you lie in your throat.' The notes to the edition of the works of Hans Sachs by Karl Goedeke (vol. i. p. 197) say, ' This is taken from Brant's " Fabeln Freiburger " (Uebersetzung (1535), 173[b]), who had it from Poggio.'

The tale is similarly told in verse in the *conte* by Harduin in the ' Almanach des Muses, 1778,' which is quoted in vol. ii. p. 281 of Noel's Poggio, ' Le Mort parlant,' and by Imbert in his ' Nouvelles historiettes en vers,' Amsterdam, 1781, Book III, No. 1, p. 107. This latter is taken from the *fabliau* with some changes after Lasca referred to after.

The story is translated from Poggio practically verbatim in the old English jest-book called 'Mery tales, wittie questions and quicke Answeres very pleasant to be Readde. Imprinted at London in Flete strete, by H. Wykes, 1567. Reprinted in Hazlitt's "Shakespeare Jest Books," &c., 1881,' where it is No. lviii., 'of the foole that thought hym selfe deed.' A somewhat similar tale also passed into English, as besides the above, it is found told in 'The meeting of Gallants at an ordinarye, or the Walkes in Powles, 1604' (reprinted by the Percy Society, 1841), 'How a yong fellow was even bespoke and jested to death by harlots,' they giving out that he was dead of the plague, and having the bell rung for him and the searchers sent to fetch his body (p. 19 of ed. cited).

In Doni, 'Lettere' (ed. of Florence, 1547, ii. 14, or 'Novelle' No. 6 of ed. of 1863), a man is persuaded he is dead by being told by a companion that he had seen him buried, and recognised him by the spots on his face, and advised him to look in a glass if he didn't believe the speaker. The simpleton, believing himself to be dead, allows himself to be carried into a vault in San Lorenzo, where two of his comrades had arranged to have placed two men dressed up as corpses, and a table with food, &c., on it. The simpleton said, 'What are you doing?' and received the reply, 'Go home and return to your business, for so the Almighty has ordained.' Girolamo, delighted, says, 'Ah, how sad, I have again risen from the dead,' and got up and went home.

In the *novelle* called 'Le Cene' of Grazzini, surnamed 'Il Lasca' (1503–82) there is the story, the second of the second cena, of which the rubric is sufficient explanation.

Mariotto, a weaver of Calmodole, surnamed Falananna, having a great desire to die, is assisted in his desire by his wife and Berna her lover. Believing himself to be dead in reality, he is carried to the grave. Whilst this is being done he fancies he hears some one speak evil of him and sits upright. The bearers in a fright put down the bier. He runs

away and by a strange accident falls in the Arno, and is there burnt to death in consequence of some burning oil on the water.

There is the story of a cruel jest contained in another story of Grazzini, the tenth of the third cena, in which the celebrated Lorenzo de Medicis is stated to have had a man confined for a year, giving out that he had died of the plague and having a corpse buried in his stead whereby his wife and family were deceived. This is sometimes referred to as an analogue of the tale in the Decameron, but the resemblance is, as will be seen, remote, as we have not the humorous incident of the man thinking he was dead.

In the sixth of the 'Cent Nouvelles Nouvelles' it is told of a drunken man who forces the prior of the Augustines of The Hague to confess him, and after this is done he wishes to die, so that he may go straight to Heaven: he threatens the prior that unless he kills him, he will kill the prior, the latter pretends to do so and knocks the man down when he thinks he is killed and in Paradise, and his comrades who are fetched in pretend to carry him out to burial. This seems to be the one that Malespini has taken into his 'Ducento Novelle,' Nov. 47.

Bandello in the seventeenth of the second part of his 'Novelle' relates it as of the drunken wife of an inhabitant of Brescia who, being drunk just when they were about to entertain some friends, is shut by her husband in a large flour chest, and on awakening from her drunken sleep thinks that the flour is dust and that she had died. She passes in review all her various offences, and on the husband opening the chest says: 'Oh my husband, are you come to Paradise with me?'

There is a farce on this subject which will be found in p. 21 of vol. ii. of the Ancien Théatre François, edited by Viollet le Duc, 1854 (Biblioth. Elzev.), 'Farce nouvelle très bonne et fort joyeuse de la resurrection de Jenin Landore.' Here the husband thinking he had died relates to the

wife, the curé and the 'clerc' his experiences in 'Paradise.'

In Fortini, No. 8 of his *novelle* contained in 'Novelle di alcuni autori senesi,' the story takes a somewhat different form, as here it is told of certain youths who persuade a peasant that two goats he has are a pair of fowls, and finally they persuade him that he is dead by telling him that he looks ill, &c. Whilst the bearers are taking him away, one of them says, 'How did this madman Santi die so soon?' and he said, 'If I were alive and not dead you would not say that, for I would have you to know that I am Santi del Grande.' In the end he is 'brought to life again' by means of a good beating.

It may be remarked that the first part of this story of persuading a man that his sheep are goats, &c., is of great antiquity and of Eastern origin, the joke consisting in the fact that in the East a goat is considered an unclean animal. It is to be found in the 'Pantschatantra': for fuller information on the point reference may be made to Benfey, vol. i. p. 355; Straparola, ed. cited vol. i. p. xvi.; Hitopadesa, ed. cited 363; Clouston, 'Popular Tales,' vol. ii. p. 28; Pauli, ed. cited 544; 'Gesta Romanorum,' No. 132; Oesterley, p. 733.

La Fontaine has also treated again the same subject, but not directly from the Decameron, for in his 'L'ivrogne et sa femme' (vol. i. p. 189 of Roberts' 'Fables inédits de XII, XIII, et XIV siècles et fables de La Fontaine, &c.,' Paris, 1825, we find the story of a wife who puts her drunken husband in a vault. On his awakening he thinks he is in Hell. The wife goes to him disguised and in answer to his question says she is 'cellaress of Satan, and I bring you something to eat,' to which he replies, 'Why don't you bring me something to drink?' See notes to Regnier's edition of the 'Œuvres of La Fontaine.'

The story is also narrated of the Hodja Nasr-Eddin, who is supposed to have lived about 1400: 'Plaisanteries de Nasr-Eddin Hodja traduites du turc, par J. A. Decourdemanche,' Paris, 1876, No. 47. The Hodja thinks he is

dead, is placed on a bier to be carried to the cemetery. The bearers stop to rest in a miry place and find it difficult to go on. The Hodja raising his head remarks, 'When I were alive I was able to get by here.' Mr. Clouston, 'Popular Tales,' vol. ii. p. 33 (note), who apparently refers to this tale, which is, however, quoted slightly differently, remarks, 'An incident which is also found in a Hindu story book,' but he gives no further references.

In the novel forty-six of the above-mentioned edition of Hodja, there is a similar one called 'Le Revenant' of how the Hodja falls into a tomb, he hears the noises of mule bells approaching and thinks that it is the Day of Judgment, and gets out of the tomb. He sees a caravan passing with mules who take fright at him. The muleteers angrily ask him what he is doing there, to which he replies, 'I am a dead man and am taking a walk.' 'We'll make you do so,' said the muleteers, who beat him with their staves. When he got home his wife asks him where he has been, to which he answers, 'In the next world, I am just come out from the tomb.' 'How goes it in the next world?' she asked him, to which he answered, 'Ah, my dear wife, take care of one thing, don't frighten any mules there.' In the sixty-sixth of the same work the Hodja thinks he is dead, because his feet are cold. Wolves begin to devour his ass, he cries out, 'Lucky for you its master is dead.'

Besides the above stories the tale seems to occur in more or less varying forms in the following, which I have, however, been unable to verify: 'Les illustres proverbes,' p. 10 (cited by Legrand, iv. p. 219); 'Convivales sermones,' t. i. p. 200; L. Domenichi, 'Facetie motti et burle,' p. 172 (cited in 'Comptes du monde, &c.,' vol. ii. pp. 188–89), 'Thresor des recreations contenant histoires facetieuses et honnestes,' Douai, Balthazar, Bellèse, 1616, p. 27, which is copied from the tale in Desperiers; Sabadino degli Ariente, 'Settanta novelle dette le porretane,' No. xli.; Malespini, 'Ducenti Novelle,' lxxxii. and xcv.

Reinhold Köhler in 'Orient und Occident,' vol. i. pp. 431 and 765, reprinted in his 'Kleinere Schriften,' vol. i.

pp. 481 *et seq.*, refers the *facétie* of the Hodja to other tales of Indian, Talmudic and Saxon sources; cited by Bédier, 'Fabliaux,' 475, who adds two additional forms v. 'Der neu-aramäische dialeckt, par Eugen Prym und Alb. Socin,' 1881, No. lxii. p. 249, and J. Vinson, 'Le folklore du Pays Basque,' Maisonneuve, 1883, p. 93: 'In the "Hypocondriaque," Rotrou puts on the stage Cloridan, who becomes mad because they make him believe that his mistress is dead. He pretends to be dead himself and only is brought back to his senses by being shewn some pretended dead persons brought back to life by music: whence he drolely concludes he is not dead as he is not resuscitated like them.'

Besides the foregoing stories where the tale is separately told, it occurs in several forms as forming part of the tale known as 'The three women who found the ring.' Three women found a ring and agreed it should belong to the one who told the best tale of how she had deceived her husband, the tale of persuading a husband he is dead being one of the tales so told.

The tale has been most exhaustively treated by Liebrecht in 'Germania,' xxi. p. 385, and reprinted in 'Zur Volkskunde: Alte und neue Aufsätze,' Heilbronn, 1879, p. 124; Rua in his 'Novelle del Mambriano del Cieco da Ferrara,' 1888, pp. 102 *et seq.*; Bédier in 'Les Fabliaux,' Paris, 1895, pp. 265–71, 458, to which works I am indebted for most of the following references. In this form the tale occurs in the following:—

(*a*) 'Erzählungen aus altdeut. Handschrift.' ed. by Keller, Bibliothek des lit. Vereins zu Stuttgart, 1855, p. 210.

(*b*) 'Spruch of Hans Folz (von dreyen Weyben die einen porten funden)'; Herausgeg. von Wilh. Wackernagel in Haupt's Zeitschr. viii. 524: reproduced in 'Facetiae Bebeliane.' It is to be found on p. 27 verso of edition of 1555 of that work.

(*c*) 'De lystige Koner,' from Svend Gruntvig's 'Danske Folkeaeventyr,' Kjobenhavn, 1876, No. 19, p. 221.

(*d*) 'Dumme Maend og Trold til Kjaerringer,' from

P. Chr. Asbjorsen's 'Norske Folke-Eventyr,' Ny Samling Udgave, Kjobenhavn, 1876, No. 78, p. 81.

(*e*) 'I would laugh if I were not dead': Nu skyldi eg hlaea, vaeri eg ekki dauður,' from John Arnason's 'Islenzkar þjoðsögur og Aefintyri,' Leipzig, 1864, ii. p. 539.

(*f*) 'Li tri cumpari' from Cerda (see Fiabe, 'Novelle e Racconti popolari raccolti ed illustrati da Giuseppe Pitrè,' Palermo, 1875, vol. iii. p. 255, No. clxvi.) Here the third story of the dead man is joined to the one of persuading a man he was a monk.

(*g*) 'Los tres maridos burlados,' by Tirso de Molina, in the 'Novelistas posteriores a Cervantes,' Madrid, 1851, i. p. 481; 'Tresoro de novelistas espanoles,' Paris, 1847, i. p. 234 (seventeenth century).

(*h*) 'The three women,' from Rudtschenko's 'Südrussischen Volksmärchen,' Kiew, 1869, p. 165, No. 59.

(*i*) 'Les Comptes du monde adventureux,' ed. par F. Franck, Paris, 1878, 2 vols., No. xli.

(*j*) 'Les delices de Verboquet le genereux,' p. 18 of ed. of 1630, reprinted par Ch. Louandre, Conteurs français du XVII, ii. p. 31.

(*k*) 'Le Sieur d'Ouville,' ed. Ristelhuber, p. 146.

(*l*) M. Bédier, 'Fabliaux,' p. 458, refers to Jacques de Vitry, ed. by T. F. Crane, 1890, No. ccxlviii., but I fail to see any resemblance, as here there is not the story of the three women and the ring, but merely the story of an adulterous wife who, in order to visit her lover more conveniently, tells her husband he is ill and must keep his bed, and afterwards at the request of the lover persuades him to have his best tooth drawn, which forms the subject of part of Decameron, Day 7, No. 9.

There is a tale which is somewhat analogous to some of the foregoing which is to be found in the 'Gesta Romanorum' (No. 132 of Swan's translation; No. xx. p. 57 of Madden, and p. 67 of Herrtage's ed. for the Early English Text Society). Here the story is of the physician named Averoys who had cured the king of an illness and is, out of jealousy, persuaded by three other physicians that he

has leprosy. He afterwards finds he is mistaken and the other physicians are hanged.

There are also several other tales somewhat related to the above, but in which the husband purposely feigns to be dead for the purpose of testing what his wife would do. In this form it occurs in LX of 'Les Contes et Facéties,' de Arlotto de Florence (born 1395), ed. by P. Ristelhuber, Paris, 1873, and here it is a counter-story told by Arlotto. In much the same form the story is also found in the 144th of Pauli's 'Schimpf und Ernst' (p. 105 of Oesterley's ed.), and in Domenichi, 'Detti et Fatti di diversi signore,' &c., Venice, 1563, f. 34 recto, where the wife on seeing her husband apparently dead, before beginning to weep, &c., eats a hearty meal, but without drinking; finally she says, 'What shall I do now?' when the husband opens his eyes and says, 'Full yll my swete wyfe, excepte ye go quyckely an drynke.' This is translated verbatim from Domenichi in the eighty-second of the 'Tales and quicke answers,' from which the husband's reply in the above sentence is taken, and it is also taken into 'Pasquil's Jests and Mother Bunche's merriment,' 1604, 'How one at Kingston fayned himself dead, to trye what his wife would doe' (p. 21 of reprint in Hazlitt's 'Shakespeare Jest-books,' 1864).

Turning now to more or less direct imitations, the story in the Decameron seems to be one of the tales taken into the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes, No. 87, MS. (not reprinted in Mabille's ed.). The rubric as given by him is: 'Of an abbé who was in love with the wife of a man who was jealous, and to cure him of his jealousy gave him a sleeping draught. She pretends he is dead and in purgatory, and there has him punished for his fault and after resuscitates him.'

It is also imitated, but as usual somewhat shortened and with change of names of persons, ages, and places, in the *novelle* of Sercambi, No. 125 of the Codex Triv. (No. 89, p. 312 of the ed. of his 'Novelle inedite,' by Renier).

From the Decameron it forms the subject of Hans

Sachs, 'Fastnachtspiel' of the year 1552, called 'Der Baur in dem Fegfeuer.'

It also seems to have formed the plot of two English dramas, for in Act iv. of Fletcher's 'The night walker, or the little thief,' we have the incident of Algripe being drugged and made to imagine he is in purgatory. We find it again in Act iv. of Southern's 'Fatal marriage,' where Fernand is not merely jealous, but parsimonious towards his children; the sleeping draught is given him at a feast. When in 'purgatory,' as in the Decameron, in a cloister, Jacqueline and others dressed as priests enter in a long procession and pray for his soul. He then repents, swears to forsake his jealous and covetous ways, and gives several gifts to the Church. He is then given absolution and afterwards 'brought back to life.' According to Schmidt, 'Beit.,' p. 24, the version prepared for the stage by Garrick does not contain this comic incident.

It is retold in verse from the Decameron in Casti, 'Novelle Galanti,' 'Il purgatorio,' vol. i. p. 179 of ed. of Paris, Anno IX, and vol. i. p. 182 of ed. in 3 vols., Paris, Anno XII, 1804.

It is unnecessary to do more than refer to La Fontaine's rendering of it, 'Féronde, ou le purgatoire.'

DAY 3, NOVEL 9

In its main features this tale goes back to the stories of the East. Possibly the germ of it is to be found in the Sanscrit drama of 'Sakoontala, or the Ring,' of Kalidasa, where the king, the husband, leaves his wife, meets with her again, but does not recognise her until after the finding, in the mouth of a fish, the ring he had first of all presented her with.

It is similarly found in the 'Dasakumara Tscharitra' (history of the ten princes) of Dandi, apparently written about the eleventh century and which has been translated in French by H. Fauche,' Un Tetrade,' &c., vol. ii. No. 6, p. 220, and also freely into English by P. W. Jacob, 'Hindoo

tales, or the adventures of ten princes,' 1873, p. 274. Here, however, is only the point of the wife, after having been deserted by her husband, meeting him again without being recognised by him, there not being any question tests imposed on the wife. In the play of Terence called 'Hecyra' the plot is of Laches and Sostrata, husband and wife, who, to prevent the marriage of their son Pamphilus with a certain Bacchis, a woman of evil repute, oblige him to marry Philumena, but the youth, although he admired the sweet nature of Philumena, was so in love with Bacchis that directly after the marriage ceremony he would hardly see her and went on business to Imbros. Meanwhile Philumena, who a short while before her marriage had been dishonoured to her great sorrow by an unknown drunkard, who had taken from her finger a ring, finding herself *enceinte* and fearing to be put to shame, wishes to abandon her husband's house and take refuge with her mother, who is aware of what has taken place. To find an excuse for doing this she says she cannot endure her mother-in-law, and being ill wishes to go back to her mother. The father, believing all this, bitterly reproaches his wife, who seeks to exculpate herself, but is not believed. Meanwhile Pamphilus returns home, and not finding his wife and hearing the rumours, hastens to seek her in her mother's house, and arrives just at the hour of her confinement. All sorts of rumours are spread abroad, but Bacchis, who knew the truth of the scandal, goes to repair the error so far as possible. All of a sudden Philumena sees on Bacchis's finger the ring of which she had been robbed. It then transpired that Pamphilus was the unknown drunkard who had dishonoured and robbed Philumena of her ring and which he had subsequently given to Bacchis. In this way the problem is solved and all settled amicably.

The story has survived to the present time in the folk-tales of India, for in Miss Maive Stokes's 'India Fairy Tales,' 1880, No. 28, p. 216, which were taken down from the lips of native servants, there is the story of 'the clever wife.' Here the husband, a merchant, leaves his wife to go on a

journey and says, 'When I return I expect to find you have built me a fine well and also, as you are so clever, to see a little son.' The wife, after adventures with the kotwal, the king's wazir, the kazi, and the king himself, in which she tricks them all to get into chests and then exposes them to ridicule as in the Bahar Danush, &c. (see Decameron, viii. 8), disguises herself as a cowherd ; after she had built a fine well she meets her husband, who marries her again without recognising her, and some while afterwards she presents him with a son and heir and discloses her identity to him.

A slight similarity between the tale in the 'Dasakumara Tscharitra' may perhaps be found in the old German poem by Stricker which is printed in Hagen, 'Gesammtabenteuer,' vol. ii. p. 171, under the title of 'Ehestand, Tod und Hochzeit,' and also in 'Erzählungen und Schwänke,' ed. by H. Lambel (Deutsche Classiker des Mittelalters, Leipzig, 1883, p. 105) under the title 'Der Bloch.' A peasant so hated his wife that he would have killed her had he not been afraid to risk his neck for murder. He contented himself by nearly beating her to death. She consulted an old woman, who said she would so change the husband that he would love his wife more than the whole of the emperor's gold. She refused to take payment for this. The old woman then goes to the peasant, who was at work in the fields, and tells him he had better go home at once as his wife was at death's door ; he thinks it is a joke, but offers her ten pounds if it should be true within a week, and tells her that she and the parson must see to the funeral, for which he will pay them well. The old woman then hides the wife in her own house and gets the parson to bury a log of wood, without he being aware it was not the corpse of the wife. She then tells the husband, who offers to reward her by the gift of his team of oxen, but she refuses and will only take his promise to accept her advice when he next wants to marry again. This happens shortly afterwards. The old woman then introduces the husband to his own wife, whom he does not recognise until some time afterwards, when she tells him of the deception.

Graesse in vol. iv. p. 377 of his 'Lehrbuch einer Literärgeschichte der berühmtesten Völker,' Dresden u. Leipzig, 1837, &c., is, according to Landau ('Quellen,' p. 145), of opinion that the tale in the Decameron rests on the old prose romance of 'Le chevalereux Comte d'Artois et de sa femme,' ed. in 1837 by J. Barrois from a MS. of the fifteenth century, but which seems to rest on a verse redaction written about 1342 to 1360. This edition has now become very rare, but an acceptable analysis with extracts will be found in 'Chefs d'œuvres des conteurs français avant La Fontaine,' &c., par Charles Louandre, Paris, 1884, p. 111. Here the Comte d'Artois marries a young and beautiful wife whom he loves tenderly but who bore him no heir. Disappointed at the thought that his race would thus become extinct, he resolves to roam the world in search of adventure and takes an oath never to return to his property or to see his wife again until three things that were impossible should happen: first, that his wife should bear a child by him without his knowledge; second, that he should give her his best horse without being aware that he had done so; and third, that in the same manner he should give her his finest diamond. He leaves and sets out on his adventures; after a while his wife follows him with the view of getting him to alter his determination. She finds him in Spain and enters into his service in the name of Philipot, disguising herself so that he does not recognise her. He confides all his thoughts to her and one day tells her that why he is so sad is that he is in love with the daughter of the king of Castille, and that if she can assist him in his suit he will refuse her no request she may ask.

She forms the acquaintance of the duenna of the king's daughter and confides in her, and borrowing a large ring she had and which the count would recognise, she arranges to take the place of the king's daughter at an appointment she had made with the count. This state of things continues for several months without the count becoming aware of the deception, and in this manner the first of the three conditions is fulfilled. The wife then (in the character of Philipot) is given as a reward for his faithful services

the choice of a jewel, and accordingly selects the count's diamond, and subsequently on the pretence he wants to return home is given the count's best horse. The three conditions are thus fulfilled and in the end the two are reconciled to one another.

Monsieur Louandre, p. 121, says, 'Those of our readers who know Alexander Dumas' charming comedy "Mademoiselle de Belle Isle" will be struck by the analogy between the play and the "Roman."'

There seems to be an imitation of the Decameron tale in the first of the seventh night of Straparola of a merchant of Florence, who goes on a journey to Flanders, where becoming in love with a courtesan he forsakes his wife, who, however, by the aid of a sorceress is by means of an enchantment carried to him and subsequently gives birth to a child by him. She afterwards causing herself to be identified by an embroidered cloak and a casket which she had taken from him on one of her nocturnal visits to him. The particular incident of curing the king of a disorder is also found in Eastern stories. It occurs in the twenty-ninth chapter of Somadeva's 'Die Märchensammlung' translated by Brockhaus in 'Den Berichten der kön. Sächs. Gesellschaft der Wissenschaften zu Leipzig,' 1860, Bd. xii. p. 125. Here (I translate from the abstract given by Landau as Brockhaus' translation is inaccessible to me) Kirtisenâ in the absence of her husband on a journey is tortured, imprisoned and starved by her stepmother, and escapes in man's clothes to seek him; during her flight she happens to overhear the conversation of a family of demons and thus learns the means of curing the illness of King Vasadatta, which she subsequently does by extracting fifty worms from his head. The king richly rewards her, has her recognised as his sister; she finds her husband again with whom she lived happily in the city of King Vasadatta.

The tale in the Decameron forms the plot of B. Accolti's drama called 'Virginia' printed in 1513, and is also translated in the ninety-second (MS.) of the 'Grand Parangon des Nouvelles Nouvelles' (see for the rubric the edition of

E. Mabille, xxxi.) and is also one of those taken by D. Mahrold into his 'Roldmarsch Kasten,' No. 83, bl. 352[b] (see Bolte's edition of Frey's 'Gartengesellschaft,' p. 273).

According to Schmidt, 'Beit.,' there is an old German translation in 'Ernst und Schimpf,' f. 38. It is also translated with considerable litteralness from the Decameron in William Painter's 'Palace of Pleasure,' 1566–67, ed. in 1813 by J. Haslewood from the ed. of 1575, 2 vols. Subsequently the story is also reprinted in Hazlitt's 'Shakespeare Library,' vol. iii. p. 140, under the title of 'Giletta of Narbonne' and there seems to be no doubt that it was from this source that Shakespeare took his 'All 's well that ends well.'

Simrock ('Quellen des Shakespeare,' vol. i. p. 372) says the wife going to pimp for the purpose of getting back her husband's love is met with in the Spanish romance, of which the rubric sufficiently shews the contents, viz. 'Romance del engaño que usó la reina doña Maria de Aragon, para qué el rey don Pedro su marido durmiesse con ella.' (See Ferd. Wolf, 'Uber eine Sammlung spanischer Romanzen in Fliegenden Blättern,' 1850, p. 52, &c.)

The story is also found in 'Il Pentamerone' by Giovanni Battista Basile, in the sixth diversion of the fifth day. 'Sapia daughter of a baroness teacheth Cenzullo, the son of a King, who will not understand or keep in mind the alphabetical letters, to be prudent—but receiving a buffet from her and willing to be revenged he taketh her to wife and after a thousand outrages, she having presented him without his knowledge with three children they become reconciled and united.' I quote from the heading to the fine translation of Sir Richard Burton, 1893, vol. ii. p. 527.

Landau (p. 146) says: 'There is also some similarity with the Scottish ballad of "Bothwell" (Roberts, "Legendary Ballads of England and Scotland": compiled and edited by John Roberts, London, s. a. p. 231), where the bridegroom does not recognize that his bride is the maiden of whom he had robbed her honour in the wood, the recognition being first of all brought about by the ring and the green

glove he had given her with three locks of his fair hair.' I do not know to what ballad Landau refers, it is not to be found in the edition of Roberts, published in the Chandos Classics (no date), and it is not the Ballad of 'Lady Anne Bothwell's Lament' which will be found there on p. 41 and also in the 'Percy Reliques.'

R. Köhler in 'Germania,' xxi. pp. 18–27, 1876, reprinted in his 'Kleinere Schriften,' vol. iii. p. 645, gives the following additional references to F. A. Wülff's 'Notices sur les Sagas de Magus et de Geirard et leurs rapports aux Épopées Françaises' (Lund, 1874) and H. Suchier, 'Die Quellen der Mágussaga' ('Germ.' xx. 273–291). [Compare G. Paris, 'Romania,' iv. 474–78 on Wülff and Kölbing, 'Germ.' xxi. 359–65.]

In the 'Mágus Saga,' kap. 5–12 (Wülff, pp. 16–17; Suchier, pp. 275–6) King Hlödver went on an expedition and imposed on his wife, with whom he had not had any marital relations owing to his being angry with her, three tasks, which if she did not perform by his return, viz. in three years, she was to be put to death: (1) She was to build as fine a house as her father's; (2) Procure a horse, a sword and a hawk as fine as those of Hlöders; (3) Produce a son of whom he was the real father and she was the real mother.

After he had left the house, the wife Ermenga clothes herself in man's clothes and as Jarl Íring follows him to Treves (Treviris) and appears there first of all as Jarl Íring and afterwards as a princess his captive of war, and manages as Jarl to contrive for the separation of Hlödver from the supposed captive princess with whom he had fallen in love, and obtains from Hlödver his horse, sword and hawk; she then as the princess lies with the king for three nights and thus obtains his ring. She then leaves secretly and goes back to Saxony, and at length when the husband returns home he finds all three of his conditions fulfilled.

In W. Radloff's 'Proben der Volksliteratur der noerdlichen turkischen Staemme,' 1886, p. 191, there is a story which is very similar to the one of Magus Saga. Here

the tests are for the wife to fill an empty and sealed coffer with gold and silver without opening it, to have a son by him, and send the son to him mounted on a black horse similar to his black war horse—all of which she successfully accomplishes.

The following references are from Köhler, 'Kl. schrift.' ii. 650 : Artin-Pacha, 'Contes pop. de la vallée du Nil,' 1895, p. 239 (G. Paris, 'Romania,' xvi. 98) ; Landstad, 'Norske Folkeviser,' 1853, p. 585; 'Kong Kristian og hans dronning' (Kölbing, 'Germ.' xxi. 363); H. V. Hagen, 'Uber die altfranzösische Vorstufe von "Ende gut alles gut,"' Diss.,' Halle, 1879 (G. Paris, 'Romania,' viii. 636); Bütner, 'Epitome Hist.' 1596, bl. 287^{b} ; Zanach, 'Hist. Erquickstunden,' ii. 55 ; A. Hosemann, 'Verus amor coniugalis,' 1642, 3, bl. Yyy 3^{b}-Yyy 5^{a}; 'Opern von Campenhout' (1830); Janssens, 'Gianetti' (1850) ; Audran (1882), 'Gilette de Narbonne.'

DAY 3, NOVEL 10

A SOMEWHAT similar story is to be found in the old German poem 'Die Teufelsacht' (Hagen, vol. ii. No. 28), but here it is merely the naïveté of a young married woman and her husband.

It seems to be imitated by Sacchetti (1335–1400) in the 101st of his *novelle*, but in a still more indecent form, 'Giovanni appostolo sott' ombra di santa persona, entro in un romito avendo a fare con tre romite che piu non ve ne avea.'

We also find it, but as usual in a shortened form and with changes of names of places and persons, in the *novelle* of Sercambi, where it is the 140th of the Codex Triv., 'De romito adultero et inganno.' It is given in the Appendix No. 9 of the 'Novelle inedite' of Sercambi by Renier.

There is also an old French version contained in the latter part of the poem 'Le Banquet des Chambrieres fait aux estuves,' 1541, which is reprinted vol. ii. of the 'Recueil de Poesies françoises des XV et XVI siècles &c. par Anatole de Montaiglon,' Paris, 1855. Its source is evidently indicated

by the fact that this portion of the poem is headed 'Camern,' which was the old name for the Decameron, the translation of Laurens du Premierfaict of 1521 being entitled 'Le liure Cameron autrement surnomme Le Prince Galliott, &c.' (See 'Biblio. Boccacc. &c.' p. 65.)

It is translated in No. 192 of the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes (MS. only).

Zambrini in the preface to his edition of 'Indovinello (lo), Novella Antica in ottava rima,' Bologna, 1861, says this tale has much similarity with the thirtieth of Decameron and according to Passano, 'I Novellieri Italiani in versi,' Bologna, 1868, p. 197, he has shewn it to be the same as the one printed at the end of the fifteenth century, under the title of 'Novella della figluola del Mercante che si fuggi la prima sera dal marito per non essere impregnata,' but from the analysis of this later by Sig. Libri given by Passano, *op. cit.* p. 95, the resemblance seems to be rather far fetched.

It is, of course, the source of La Fontaine's 'Le diable en Enfer' and it is also imitated by Casti, 'Il diavolo nell' inferno,' No. 40 of the edition of Paris, Anno XII, 1804. In Stanza 55, after referring to Boccaccio he says: 'Nevertheless I have seen a little book, a translation from the Egyptian tongue, the original of which, if I am not mistaken, is still in the Vatican. This is an ancient Chronicle of Egypt in which the story of Alibec occurs.'

The fifth tale of Masuccio, 'The priest will bring the Pope to Rome and the tailor the Turk to Constantinople,' can hardly be deemed to be an imitation, as it seems only to have analogy with the Decameron tale in the form of the expression which appears, in more or less varying form, to have become proverbial: 'Put the Grand Turk in Constantinople'; 'The Soldan in Babylon,' &c.

See the notes to 'Novelle inedite di Giovanni Sercambi' (ed. A. D'Ancona), Firenze, Liberia Dante, 1886; 'Collezione di opere inedite o rare,' No. 12, pp. 67 *et seq.*; also the remarks thereon of R. Köhler ('Kleinere Schriften,' vol. ii. pp. 594 *et seq.*) and those of M. Regnier in vol. v. pp. 462–3 of his edition of the works of La Fontaine.

DAY 4 (Proem)

THIS tale, which has for its essential trait the sentiment, 'The power of love,' is of oriental if not Buddhistic origin. In the very ancient Indian epic poem called 'Rámáyana,' the son of an anchorite and himself an anchorite is seduced from his solitary life by the beauty of dancing girls dressed up as anchorites, who, the father tells him are 'Rakchasas' *i.e.* demons, with power to change their form. See 'Les mythes et les légendes de l'Inde et la Perse dans . . . Boccace &c. par Eugène Lévêque,' 1880, pp. 519 *et seq.*

Numerous examples of 'the power of love' will be found quoted by Landau, p. 224, but which, however, have no direct bearing on the humorous part of this story.

Much more nearly allied is the story in the spiritual romance of 'Barlaam and Josaphat' by John of Damascus, a monk of Syria, who lived in the eighth century, a work containing many tales or apologues of an Indian or Buddhistic origin. The tale which forms the twenty-ninth chapter (Boissonade, p. 267; Transl. Liebrecht, p. 220; transl. Billius, Vitae Patrum, cap. xxx.; Migne, Patrol. lxxiii. p. 561), is as follows (I give the translation from Warton in his 'History of English Poetry,' vol. i. p. 224, of edition cited): 'A king had an only son. As soon as he was born, the physicians declared that if he were allowed to see the sun, or any fire, before he arrived at the age of twelve years, he would be blind. The king commanded an apartment to be hewn out of a rock, into which no light could enter, and here he shut up the boy, totally in the dark, yet with proper attendants, for twelve years. At the end of which time, he brought him abroad from his gloomy chamber, and placed in his view, men, women, gold, precious stones,

rich garments, chariots of exquisite workmanship drawn by horses with golden bridles, heaps of purple tapestry, armed knights on horseback, oxen and sheep. These were all distinctly pointed out to the youth, but being most pleased with the women, he desired to know by what name they were called. An esquire of the king jocosely told him that they were "devils who catch men." Being brought to the king, he was asked what he liked best of all the fine things he had seen. He replied, the "devils who catch men," &c.'

The story is almost exactly the same in the eighty-second of the 'Exempla' of Jaques de Vitry (*obiit* about 1240), an account of whose life will be found in the fine edition of his Exempla by T. F. Crane, published for the Folk-lore Society, 1890. This story from de Vitry is given from Harl. MSS. 463 f. 2ro in Wright's Latin stories (Percy Society, 1842, No. 3). It is also found in No. clxx. of 'An Alphabet of Tales,' an English fifteenth-century translation of the 'Alphabetum Narrationum' of Etienne de Besançon from Add. MS. 25719 of the British Museum, edited by Mrs. Mary Macleod Banks, Early English Text Soc., 1904, Part I, A–H, p. 119, and which commences 'we rede in þe storie of Barlaam.'

As to the real authorship of this see Day 2, Nov. 7.

The story is told, but much more shortly, in the 'Cento Novelle antiche' (No. 14 of the Gualteruzzi, No. 13 of the ed. Borghini, and No. 17, p. 25 of Biagi). In about the year 1480, a volume of sermons with a promptuary was printed in Germany in Latin, written by John Herolt, a Dominican friar of Basil, known by his adopted name of 'Discipulus,' who flourished about 1418. From the second part the two following tales are quoted by Warton, the one, Exempla xxiv. sub litera L, of the boy 'who was kept in a dark cave till he was twelve years of age, and who on being carried abroad and shewn many striking objects preferred a woman to all he had seen'; the other one, Exempla xxiii, of a boy educated in a desert and brought up to a city where he sees a woman whom he is taught to call a fine bird under

the name of a goose, and on his return into the desert desires his spiritual father to kill a goose for his dinner (Warton, *op. cit.* vol. i. p. cclxv). It will be observed that here there is mention of a goose instead of a demon, but notwithstanding this the tale cannot from its date be the source of the tale in the Decameron. The last of these two tales is also to be found in Wright's Latin Stories, No. 78.

Schmidt, 'Beit.,' 29, and other writers after him have stated there is an imitation of it in the 'Seven Wise Masters' of Hebers, but this is a mistake as it does not occur in the 'Dolopathos' of that writer, or in any other form of the 'Seven Wise Masters' with which I am acquainted.

The tale again is found in the 'Fiori di Virtu' of the fourteenth century, containing chapters on the various vices and virtues, and with numerous anecdotes and fables as examples ('Fiore di Virtu, testo di Lingua ridotto a miglior lezione con l'ajuto di un codice del secolo XV . . . da Bruto Fabricatore,' 3rd ed. Naples, 1870). It will be found in chapter xxvi; the story commences 'We read in the history of Rome that the emperor Theodosius had a son, &c.' Here the son says that 'the demons who lead men to hell' pleased him most, and notwithstanding that he had been taught as to what hell was, and the nature of the evil one.

This story is one of those given by Zambrini in his 'Libro di Novelle Antiche,' 1868, where it will be found at p. 49.

Mr. Crane in his notes to de Vitry, p. 170, refers to Scala Celi, f. 15vo by Gobii, a preacher who flourished in the fourteenth century, and to the 'Libro de los enxemplos,' ccxxxi., compiled by one Climente Sanchez, archdeacon of Valderas in the diocese of Leon, who was born about 1370, and made this collection between 1400–21. Mr. Crane says 'this is not a very close parallel like Wright's Latin stories, No. 78,' which has been referred to above.

Landau (p. 171) says, 'The story of Boccaccio is very similar to the one by Odo of Shirton, who flourished in the

latter part of the twelfth century, " De heremita iuvene " which H. Oesterley has communicated from a codex of 1326 written in Bologna (Jahrbuch für roman., Litt. xii. 147, No. 44, also Hervieux, Les fabulistes Latins., iv. 409, No. 9; see also ii. 706). It seems that in this version it is already question of a goose and not of demons as in the other versions.'

The story is also given by A. Lecoy de la Marche in ' L'esprit de nos aïeux, anecdotes et bons mots tirés des manuscrits du XIII siècle,' Paris, no date, p. 56, from Pierre de Limoges; Bibl. Nation. MS. Lat. 3234, where also it is question of the women seen by the young hermit being termed ' geese.' (As to Pierre de Limoges see Hist. Litt., xxvi. 466.)

The anecdote is also found in ' Le Champion des Dames, liuvre plaisant, copieux et abundant en sentences, contenant la deffence des Dames, contre Malebouche et ses consors, et victoires d'icelles, composé par Martin Franc, secretaire du feu pape Felix V,' Paris 1530, in 16 f. (pp. 94–5). Here also the young women are termed ' geese,' which is also the case in the tale ' Amatus Fornacius amator ineptus,' Palladii, 1633, in 12mo, pp. 11–13, without author's name.[1] It is also in tale ix. of ' Heures perdues de R. D. M. Cavalier François ' (s. l. 1615 in 12mo).

The tale has been imitated by Hans Sachs as a ' Spruchgedichte ' with the title ' Historia des Königs Son mit den Teufeln ' of the year 1582, taken, as the first line shews, from Herolt called ' Discipulus,' but here it is related of the son of the Swedish King Haldan.

In a somewhat different form the story is to be found in the old German poem ' The Goslin ' in Hagen, vol. ii. No. 23. Here a young monk brought up in a cloister and having never seen a woman is taken by the abbot to visit one of the monastery farms, where they are hospitably entertained by the bailiff. The abbot, in answer to the young monk's inquiry as to what the bailiff's wife and

[1] A long article on *Un poème inédit de Martin le Franc* by G. Paris will be found in *Romania*, vol. xvi. (1887), pp. 383–437.

daughter were, replied, 'They are geese.' Subsequently the young monk is led away by the allurements of the daughter. On the return to the monastery the monk asks if they could not have goose on the feast day. The abbot asks him what he meant by asking for this, and the monk then confesses what had taken place. This is also one of the tales from the Decameron taken into the 'Gartengesellschaft' of M. Montanus, chap. 76, p. 334, of the edition by J. Bolte of Montanus's 'Schwankbücher.'

More recently the story is to be found imitated by Cornarano in his 'Proverbs,' No. 9, where it forms the text of 'Better late than never,' and where as is usual with Cornarano it has a very comic though indecent ending.

A youth grown old is elected to be abbé of a monastery near a city in Palestine, much frequented by women, who went there to be shrived.

Firmly believing what his father had told him, that they were 'the devil,' he was frightened, made the sign of the cross and ran away, but was subsequently initiated by a brother monk into the mysteries of love.

The tale is, of course, the one by La Fontaine called 'Les Oies du pere Phillippe.'

Burton in his curious farrago of classical allusions and quotations, 'Anatomy of melancholy' (1652), Part III, 'Love melancholy,' sec. 2, memb. 2, sub-sec. 2, 'Beauty a curse,' repeats the tale in a slightly varied form. 'We read in the "Lives of the Fathers"'; the youth being told the two women he saw were fairies.

The story also seems to be found in the East, for in 'An Australian in China' by G. E. Morrison, 1895, pp. 154 *et seq.*, there is a quotation given to exemplify the power of love from 'a charming story translated from the Chinese of "Love at first sight," but, unfortunately, no further particulars are given as to the source or date. Here the story follows much the same lines as the others. In the end the son after a long spell of silence, with tears in his eyes says, 'Oh father, that tallest devil—that tallest devil.'

It has also formed the subject of several comedies in modern times :

'La Poupée enchantée,' a comedy in prose by La Fontaine and Champmeslé, first acted at the Theatre Français, July 16, 1688 ; a combination of this tale and of the 'Enchanted cup of Ariosto.'

'Le Faucon, ou les oies de Boccace,' a prose comedy of Delisle de la Drevetière represented at the Théatre Français, February 6, 1725 ; a mixture of 'The Falcon' and our present tale.

'L'oracle, of M. de Saint-Foix' (Théatre Français, 1740), a sort of fairy tale, where a young girl, Lucinde, plays the same rôle towards a young man called Charmant as the youth in our present tale.

It has also been twice treated by Scribe, once in a vaudeville called 'La Volière de frère Philippe,' written by him and Delestre-Poirson and Melesville, represented June 15, 1818, and a ballet called 'La Volière, ou les oiseaux de Boccace' by Scribe and Thérèse Ersler, music by Casimir Gide, performed in 1838.

In the 'Bibliografia Boccaccesca,' p. 152, it is stated, 'The story also forms the argument of the comedy called "La disperazione di un vecchio Eremita," Napoli, D'Ambra, 1841 (in 16ª di 20 pp.).'

The following references, which I am unable to verify, are given by Mr. J. Bolte, p. 612 of his edition of Montanus's 'Schwankbücher': 'De duobus heremitis et muliere ornata' (where the woman is called a goat) from 'Einer predigt in crastino Pasche, sec. Lucam.'; Hervieux, 'Les Fabulistes latins,' iv. 285, Nr. 52 ; Cæsarius von Heisterbach, 'Dialogus mirac.,' vi. 37 (a nun terms a worldly woman a goat) ; Arigo, 'Blumen der tugend' (Zs. f. dtsch. Phil. 28, 466) ; H. Sachs, 'Die Schönen Deuffel' (Mg. 14, 70) ; A. Tabeus, 'Mäynhincklers sack,' 1612, bl. J. 4ᵇ (Pfaffensack, Nr. 6, after Herolt and Petrus de Amo) ; Gerlach, 'Eutrapeliae,' I, Nr. 631 (1656), Abraham a. s. Clara, Weinkeller, 1710, p. 321 ; Rottmann, 'Lustiger historien-schreiber,' 1717, p. 362 (iii. 36) ; Riederer, 'Das poet. schertz-cabinet,' 1713, Nr. 86 ;

Neue beyträge zum vergnügen des verstandes,' ii. 208 (Bremen, 1745), 'Die gans des bruder Philipps'; F. Kind, 'Gedichte,' v. p. 237 (1825), 'Das gartenteuflein'; Bauernfeld, 'Aus der mappe des alten fabulisten,' 1879, p. 98, 'Ersehnte klosterspeise'; Baumbach, 'Abenteuer und Schwänke,' 1884, p. 165, 'Das gänslein'; Cats, 'Sinnreiche werke' (deutsch von B. Feind), IV, a 3^b; Svenska landsmålen, 2, 7, 17, Nr. 6 (1882); Martin Franc, 'Champion des dames,' 1530, bl. 94 (Ideler, Altfranz. nat. Litt. p. 352); Amalfi, 'Un fonte dei Cento racconti di M. Somma,' 1892, p. 24, Nr. 12; 'Libro de los enxemplos,' c. 231; Roméro, 'Contos populares do Brazil,' 1885, Nr. 13, commencement; Polívka, 'Zs. f. österr. volksk., II, 189, Nr. 17.

DAY 4, NOVEL 1

This tale on the subject of a husband killing his wife's lover and sending her the heart may be compared with the somewhat similar one of the 'Chatelain de Coucy,' which is treated at length under Day 4, Nov. 9.

The present story is the one in the Decameron that has probably been most frequently translated and versified by other hands. There is a very old form of it, somewhat shortened, contained in 'Due antiche novelle anteriori al Decamerone,' &c., which has been already referred to under Day 2, Nov. 9.

As to whether the story is anterior or not to the Decameron is a question that is not settled, but the better opinion seems to be that this is of later origin, or at least that both it and the tale in the Decameron are derived from some old chronicle or traditional tale passed down by word of mouth. It will be found translated by Lionardo Aretino in Latin in the year 1438, and this translation is given at length by Manni, p. 247. Philip Beroaldus, who died in 1558, translated it into Latin elegiacs, printed in 1492, which will be also found in Manni, p. 264. According to Manni this version of Beroaldus seems to be made from the Latin of Aretino and not from Boccaccio. There is a

'capitolo' version by Michael Accolti, who died in 1483, which is also given by Manni, and it is also told in tale form by Hier. Benivieni in 1485, and in *ottava rima* by Annibal Guasco, 1583. It seems to have been popular in French, for as early as 1493 it was translated in verse by Fleury from the version of Lionardo Aretino, and in 1551 from that of Beroaldus, and in 1553 there were two versions, one by F. Habert and one by R. Le Blanc.

It is also one of the tales taken into the 'Grand Parangon des Nouvelles Nouvelles' (No. 94, MS. only).

According to Hagen, vol. i. p. cxxii, it was translated from the Latin of Lionardo Aretino into German by Nicolaus von Wyle in 1510, and Schmidt, 'Beit.,' says it is also to be found in Ernst und Schimpf, bl. 45. Hans Sachs has also treated it in 1516 in a poetic form and again in 1549 as a *meisterlied* without a title (ed. cit. vol. i. p. 18). It also forms No. 66 of D. Mahrold's 'Roldmarsch Kasten' of 1608, and is also practically translated in prose by M. Montanus in his 'Guiscardus und Sigismunda,' pp. 215–33 of the edition of his 'Schwankbücher' by J. Bolte.

There seems also to be a reminiscence of this story in the tenth tale of Parabosco, first published apparently in 1550, where Gasparo, the son of the Count Saluzzo, loves Briseida, the daughter of the Marquis of Montferrato; their love is discovered and the marquis has Gasparo killed and his head sent to Briseida. She determines to be revenged and takes it to the father of her lover, who, in a rage, stabs her to the heart.

Burger's poem of 'Lenardo and Blandine' also seems to be related to the tale in the Decameron, in the incident of sending the lover's heart in a casket to Blandine.

R. Köhler in his article on 'Die Quelle von Burgers Lenardo und Blandine' in 'Zeitschrift für deutsche Philologie,' viii. 101–4, 1877, and xvi. 362 *et seq.*, 1884, reprinted in his 'Kleinere Schriften,' iii. 173–80, is of opinion that Burger took it not direct from the Decameron, but from a *Volksbuch* of the year 1680, in itself a reimpression of the German translation ascribed to H. Steinhöwel, and

that in all probability the names Lenardo and Blandine were taken from a calendar of the year 1776, in which year it seems he wrote the poem.

Turning to England we find the story has been treated in octave verse by William Walter, 'Guystarde and Sygysmonde' (printed by Wynkyn de Worde), 1532, and reprinted in 1597 under the title of 'The Stately Tragedy of Giustard and Sismond.' This seems to be the version to which Mr. C. Sherwood refers as by an anonymous author at p. 7 of his 'Neu-Englischen Bearbeitungen der Erzählung Boccaccios von Ghismonda u. Guiscardo,' and he also says there is another preparation of it by Gilbert Banester of the fifteenth century.

Probably, however, Dryden's poem is the best-known English version. 'Sigismunda and Guiscardo,' which follows Boccaccio pretty closely, but where Dryden for the sake of saving the character of the Princess represents her as having been secretly married.

The subject is also treated in 'Palmerin of England,' so well known from Southey's version. Here Artibel visited the Princess Brandisia in a tower, ascending by a rope. One day he was captured and shut up until the Princess was delivered of a child. Her father then took Artibel's heart and sent it to Brandisia in a cup. She filled the cup with her tears, and sent the cup of tears to her father, reserving the heart, dressed herself in her bravest apparel, and cast herself headlong from the tower. See chapter 87, vol. ii. 328 of the edition of the date 1807 of the translation made or revised by Southey.

'Palmerin of England' is thought to be written by a Portuguese, Francesco de Moraes, the first edition of which seems to be 1567.

A French version of it was printed in 1553 and an Italian in 1555, the editor of the English translation accounts for this by surmising that the French and Italian editions were translated and printed from the original when in MS. For a full discussion on this point and as to the attribution of it to Luis Hurtado, a poet of Toledo,

the reader may be referred to Dunlop, vol. i. pp. 386 *et seq.* and the references there given.

Turning again to Italy we find it has given rise to no less than five Italian dramas: one in *terza rima* under the title of 'Filostrato e Pamfila' by Antonio da Pistoia, who flourished in the end of the fifteenth century; another by Ottaviano Asinari, Count of Camerano, a tragedy under the name of 'Il Tancred,' published in the year 1588, but which apparently was previously published under the name of 'La Gismonda' and attributed to Tasso; another by Count Pomponio Torrelli in 1587; and another by Ridolfo Campeggi in 1614. The earliest seems to be that by Girolamo Razzi in the year 1569 under the title 'La Gismonda.' It has been twice treated in dramatic form by Hans Sachs—on December 17, 1515, as a tragedy of the Prince Concredi; and again, in the following year under the title of 'Guiscard und Gismonda.'

The story has also given rise to two plays in English. One in the year 1586, called 'The Tragedie of Trancred and Gismund,' which was written by five gentlemen who were probably students of the society of the Inner Temple, and which was in 1591, 'Neuly reuiued and polished according to the decorum of these daies,' by Robert Wilmot, one of the authors. It will be found reprinted in Dodsley's 'Old English Plays' (vol. vii. of Hazlitt's edition of 1874). The second dramatic version is that of Mrs. Centilivre—'Cruel Gift,' which was produced on December 17, 1718, at Drury Lane Theatre, and which seems from the prologue to have been written about two years before:

> 'This play (I wonder how the thing could hold)
> Is if I reckon right two winters old.'

Here, however, the *dénouement* is different from the other versions as in the last act it transpires that the heart that had been sent to Leonora as that of her lover was that of a soldier, and that the lover was still living.

According to Baker, 'Biographica Dramatica,' vol. iv. p. 320, there was another play on the same subject by Sir

Henry Wotton, written between 1586 and 1589, called 'Tancred,' or according to Haslewood and Chambers' 'Encyclopaedia,' vol. i. p. 112, 'Tancredo.' It seems never to have been printed and to be quite lost.

In the year 1783 there was yet another play called 'The Father's Revenge,' by Frederick Howard, Earl of Carlisle, reprinted in 1801, and again in the collected works of that author in 1807.

According to Sherwood in his 'Die neu-Englischen Bearbeitungen der Erzählung Boccaccios von Ghismonda und Guiscardo,' Berlin, 1892, p. 52, to whom I am indebted for some of the particulars given above, there is a critique of this play from the pen of Dr. Johnson in Baker's 'Biog. Dram.,' vol. iii. p. 233.

Baker's 'Biog. Dram.,' vol. ii. p. 337 also refers to another play, which seems to be a curiosity of morbid sensationalism, called 'The Italian Husband: or the violated bed avenged,' a moral drama by Edward Lewis, M.A., 8vo, 1754. 'At the conclusion of his piece, however, not content like Tancred, to present the lover's heart in a vase to his mistress, or like Albovine to convert his skull into a drinking cup for her use, he has made an electuary of his hero's vitals and compelled his heroine to swallow it.'

It is extraordinary how Dunlop can say 'The old English ballad of "Sir Cauline and the daughter of the king of Ireland" has a strong resemblance to this novel of Boccaccio, in the secret meeting of the lovers and discovery of their transgression. The catastrophe, however, is entirely different.' This ballad is one of those that Percy has most extensively altered and even in the form in which he gives it, still less in its original form in the MS. as given in the edition of Hales and Furnivall, vol. iii. p. 1, and which is reprinted in the edition by Wheatley of 'Percy's Reliques of Ancient English Poetry,' vol. i. p. 76, it is difficult to see how there can be considered to be the slightest resemblance except the extremely general one of the meeting of two lovers.

The popularity of the tale is shewn by its representation

in painting, there being a painting attributed to Corregio representing Sigismund weeping over her lover's heart, and another one by Hogarth which has been severely criticised by Horace Walpole.

The story has also passed into the Ballad literature of several nations. Child, 'Ballads,' &c., Part IX, No. 269, gives five versions of the ballad 'Lady Diamond' (in some versions the lady is called Dysmal, Daisy, Dayesie, Dysie). Here the lady falls in love with a 'bonnie kitchen boy.' Her father, the king, finds out their love, and has him killed, and puts his heart in a cup of gold, and sent to her. Very full references to various Italian, Swedish, Danish, German and Dutch ballads are given by Child, Part IX, pp. 29 *et seq.*

In addition to the above-mentioned stories there are numerous examples of ghastly revenge to be found in the old Italian and French writers, which are more or less allied to the tale in the Decameron, as, for example, the history of Albovine or Alboin, king of the Lombards, who is stated to have made a cup out of the skull of another king whom he had taken captive, and compelled Rosamund, the daughter of such king, whom he had taken to wife, to drink out of it. This is related as history by Paul the Deacon, in his 'Historia Longobardorum,' Book 2, chap. 28, and also in Caxton's 'Golden Legend,' f. 387, ed. of 1493, and it is also related by Gibbon in his 'Decline and Fall of the Roman Empire' as an historical fact. On this Rucellai has based his tragedy of Rosimunda, acted at Florence before Leo X and his court in the year 1516. It also forms the subject of Davenant's 'The Tragedy of Albovine, king of the Lombards,' first printed in 1629, where, in Act ii, the same incident is reproduced, the daughter being named Rhodolinda.

It is also told in the fourth example 'Boasting,' in Gower's 'Confessio Amantis,' Book I (about 1383–84).

According to Morley's 'English writers,' 1899, vol. iv. p. 22, it is taken from Part XVII of the 'Pantheon,' written in and after 1186 by Godfrey of Viterbo, chaplain and

notary to Frederick I and Henry IV, who tells it partly in prose and partly in heroic verse.

This story of Albovine is also told in Bandello, Part III, Nov. 18, whence it is also taken into Belleforest's 'Histoires tragiques,' tome 4, Nov. 19.

In the fifty-sixth of the 'Gesta Romanorum' is the story of the knight who condemned his wife for her adultery to be served from a cup made from her lover's skull, and kept in a room in which were the corpses of two of the knight's kindred, that had been slain by the seducer of the wife, and which he daily visited to keep up his sense of revenge. The thirty-second of the 'Heptameron' of the Queen of Navarre follows very closely the tale in the 'Gesta,' and is again reproduced in the third day's exercise of George Whetstone's 'Heptameron of Civil discourses,' 1582; indeed it is most probable that Whetstone took it from the 'Heptameron' as it is one of the tales which is translated in Painter's 'Palace of Pleasure,' with which Whetstone was probably acquainted.

Similar, again, is the story No. 12, of the second part of Bandello, where the husband kills the adulterer, and shuts up the wife in the room with the corpse, which also occurs in the fifteenth of the *novelle* of Doni, and also in Beard's 'Theatre of God's Judgments,' Part II, p. 86 of ed. of 1642, where it is told of a nobleman of Piedmont, but in these there is not the further incident of compelling the wife to drink out of the skull. References may be made for numerous analogous tales to Oesterley's 'Gesta,' p. 721, 'Violier des Histoires Romaines,' chap. liv, p. 124; Benfey, vol. i. p. 449.

The following references are from Köhler, 'Kl. Schriften,' iii. 173 *et seq.*: Roth, 'Zs. für Kulter-Geschichte,' iii. 265 (1806). 'Gismunda,' 1725 (Menzel, 'D. Dichtung,' ii. 433), E. D'Albert's 'Oper. Ghismonda'; J. Zeyer, 'Ghismonda,' 1882 (tschechisch), deutsch bei E. Albert, 'Neueste Poesie Böhmen,' i. 63 (1805); Decameron von H. Steinhowel, hsg. von A. von Keller, p. 682 fg.; Gervinus, 'Geschichte der Deutschen Dichtung,' 2^4, 229=2^5, 352, and Goedeke, Grundriss, i. 114 = 2 aufl. 1, 368.

Very numerous references to various German and other translations and adaptations of the tale will also be found in J. Bolte's edition of the 'Schwankbücher' of Montanus, pp. 586–9 and 657.

DAY 4, NOVEL 2

THIS story of 'The Angel Gabriel' is of antique origin. It forms an incident in the life of Alexander the Great, as related in numerous prose and verse romances.

Nectanebus, a king of Egypt, learned in magic arts, becomes enamoured of Olimpias, the Queen of Philip of Macedon, who he saw in a procession. Olimpias sends for Nectanebus to a private conference: he declares he is an astrologer, and predicts to her that she will have a son by Jupiter Ammon, who will that very night appear to her in a dream. She doubts the truth of the prediction, but Nectanebus has recourse to his incantations, in consequence of which Olimpias dreams that the god has appeared to her in the shape of a dragon. She then sends for the sorcerer Nectanebus, who informs her that her vision will be realised the following night. The next night he assumes the figure of the god, and Olimpias becomes pregnant by him.

(For the various forms and versions of the Alexander myth, reference may be made to Warton in the index to ed. cited; Skeat's edition of 'Fragment of Alliterative romance of Alexander,' printed, together with 'William of Palerne,' in 1867–68 in the extra series of the Early English Text Society; Weber's 'Metrical Romances'; 'Histoire Litteraire de la France,' xix. p. 676; Landau, p. 293; Julius Zacher, 'Pseudo-Callisthenes,' 1867.)

A similar story is related in Josephus's work of Jewish antiquities, Book 18, cap. 3 (I quote from Dunlop), of Mundus, a Roman knight in the reign of Tiberius who, having fallen in love with Paulina, the wife of Saturninus, bribed a priestess of Isis, to whose worship Paulina was addicted, to inform her that the god Anubis, being enamoured of her charms, had desired her to come to him. In the

evening she accordingly went to the temple, where she was met by Mundus, who personated the Egyptian divinity.

Both these stories are narrated by Gower in his 'Confessio amantis.' The one of Nectanebus in Book VI and that of Mundus in Book I, Part I, 'Of Pride,' of which the first minister is Hypocrisy.

The story of Mundus and Paulina is also retold by Bandello in his 'Novelle,' Part III, Nov. 19.

A similar story occurs in the East, for in the 'Pantschatantra,' I, v. p. 58 of vol. ii. of ed. cited, is the story which Benfey, vol. i. p. 159, says is of unquestionably Buddhistic origin, of the 'Weaver as Vishnu.' A weaver falls in love at sight of the princess; his friend, a carpenter, makes him a magic wooden 'Garuda bird' by which, disguised as Vishnu, he is carried to the chamber of the princess, who yields to him, and this frequently took place. In the end Vishnu himself performs a real miracle and the weaver acknowledges the deception to the king and is forgiven and married to the princess.

The story is also to be found in Islamic tales, as it occurs in, 'The 1001 Days,' or Persian tales, supposed to have been written by the celebrated Dervis Mocles (Mukhlis), chief of the Sufis of Ispahan, of which Pétis de La Croix gave a rendering in French in 1710, and of which an English translation was made in 1892 by Justin Huntley McCarthy in two vols.; there are numerous reprints of the French rendering.

In the story which is that of Malek and the princess Schirin ('Cabinet des fées,' vol. xv. No. 37, or the German translation, 'Prenzlau,' iii. p. 33, or p. 280 of the cheap reprint by F. de Domvile, Paris, 1883) the hero is, as in the 'Pantschatantra,' a weaver, and he performs his journey on a flying chest and visits the king's daughter as Mahomet. For information as to these tales, which some have considered to be merely a modern compilation by Pétis de la Croix, the reader may refer to Burton's ed. of 'The 1000 Nights and a Night' of 1894, vol. viii. pp. 271 *et seq.*, and *Notes and Queries*, 8 ser. vii. p. 162.

A more remote form in Scott's 'Tales and Anecdotes, &c.,' pp. 1–37, from an Arabic fragment of 'The 1001 Nights' procured in Bengal by James Anderson, where a labourer gains access to the chamber of the Sultan's daughter and says he is 'Israel the angel of death' and will destroy her and all her family unless she is given to him in marriage, which is done. The magic chair is burnt by the king's cook. The genius of the chair subsequently appears to him and finally takes compassion on him and in lieu of it gives him a wishing-cap and a ring.

The tale is also shortly given in the sixty-ninth of the 'Novellae' of Morlini, or Morlino as some write his name, the first edition of which was in 1520, April 8 ('Hieronymi Morlini parthenopei novellae, fabulae comoedia editio tertia emendata et aucta,' 1855). Here it takes the very offensive form that a patrician attempts the seduction of a lady under the guise of our Saviour, being frustrated in his attempt, however, by another who acts in the form of St. Peter. The tale has formed the subject of other stories on the same theme by other Italian and French writers.

In the second of Masuccio it is a Dominican friar who deceives a lady of rank; a devout nun. In one of her books of devotion were some pictures of saints, amongst others the third person of the Trinity; from the mouth of this figure he makes proceed the words in letters of gold, 'Barbara, you will conceive of a holy man and give birth to the fifth evangelist.' He acts as the holy man, and on the lady becoming *enceinte* he deserts her.

This is taken almost literally into the 'Comptes du Monde adventureux,' No. 35. The editor, Felix Franck, refers in his notes to Aloise Cynthio delli Fabritii, 'Proverbii,' but I am unable to refer to this very rare work to see its bearing on the story in question. It also seems to be imitated by Casti in his 'Novelle Galanti,' 'Il quinto Evangelista' (No. 46, p. 355 of vol. iii. of ed. of 1804).

Henri Estienne, in his 'Apologie pour Hérodote,' chap. 21 (vol. ii. p. 15 of ed. cited), refers but very shortly

to the cordelier who, pretending he was Saint François, deceived a poor 'bigotte.'

It is just possible that the third of the first day of the 'Diporti' of Parabosco may have been inspired by the tale in the Decameron.

Here, however, the lady is not deceived, but with the assistance of her husband plays a trick on the amorous monk, and has him taken in a chest to his church; he, however, extricates himself from the dilemma by pretending that he was representing to the populace the raising of Lazarus from the dead.

In the fourteenth of the 'Cent nouvelles nouvelles,' a hermit speaks to a poor woman through the wall of her room, telling her he is an angel and that she is to take her daughter to the hermit on the mountain and she will by him bear a son who would be Pope of Rome. The mother does as she is told, with the result that the daughter is confined of a girl, whence the plot of the hermit is discovered and he is forced to fly the country. According to the notes to Le Roux de Lincy's edition of the 'Cent nouvelles nouvelles' this is one of the tales taken into his 'Ducento Novelle' by Malespini, where it is No. 80.

It seems to be from this tale in the 'Cent nouvelles nouvelles' that La Fontaine has taken his 'L'hermite ou Frère Luce,' notwithstanding it bears the title of 'Nouvelle tirée de Boccace.'

The story is also similar to the one of the young student who corrupts a young Jewish girl. She becomes *enceinte* by him. He goes to the house of her parents three nights running and calls out to them in a loud voice that their daughter will give birth to the Messiah. They believe this and are overjoyed, but unfortunately she gives birth to a girl, by which the Jews are put to confusion. The above tale is from Wright's Latin stories, No. 80, 'De filia Judaei,' and is taken from the 'Promptuarium exemplorum,' which had it from the 'Dialogus miraculorum' of Cæsarius Heisterbacensis, I. ii. cap. 24 = vol. i. 94 of

the ed. by Strange ['Caesarii Heisterbacensis monachi ordinis cisterciensis Dialogus miraculorum . . recognovit Josephus Strange,' 2 vols. 1851, Coloniae, Bonnae et Bruxellis], 'De virgine Hebraea a quodam clerico impregnata; quam cum parentes parturam crederent Messiam, peperit filiam.' It is also in 'Bebeli Facetiae' lib. ii. p. 51 recto of ed. cited, 'Historia de Judea filiam pro Messia pariente,' and it may be compared with another story in that collection (p. 53 of ed. cited), called 'De Frate minore monialem gravidam reddente.'

It is also to be found in a fuller and more explanatory form in the collection of facetiae called 'L'Art de désopiler la rate,' &c., 1773-75, 2 vols. (p. 188 of vol. ii). Here it is stated it is the custom for the Levantine Jews to celebrate during eight days the festival of Cabins, when they lived out of doors in arbors made of branches of trees and when formerly it was their custom to cause a young maiden to sleep alone, as they believed that the Messiah would be thus born by celestial means.

It is related of a cleric of Limoges named Wilhelmus and a Jew's daughter named Judith in Eckhardt's 'Corpus historicum medii aevi scriptores res in orbe univ. praec. in Germania, a temp. maxime Caroli imp. usque ad finem,' sec. xv. gestas enarrantes, 2 t. f. 4, 1721, vol. ii. column 508.

It is found again in the 'Alphabet of Tales,' to which reference has been made before (No. ccccvi. p. 277 of ed. cited). Here it is professedly taken from Caesarius and is told of a 'clerk' of the city of London and a Jew's daughter; in the end the child is killed by one of the disappointed populace.

It again occurs in a 'Schwank' of Hans Folz of Nuremburg, 'Von der Juden Messias' (A. Keller, 'Fastnachtspiele aus dem fünfzehnten Jahrhundert,' iii. 1223 *et seq.* Here the girl's lover is also a student, the story being the same as in Caesarius, but the child is saved, the girl baptised and married to the student.

We also find it in a similar form in one of the *novelle*

of Fortini, of which the rubric, as given by Carlo Fabio Borgi at p. 32 of his ed. of 'Tre Novelle inedite di P. Fortini,' Bologna, 1877, is as follows: 'Master Rafaello has a daughter who is in love with a youth, a Christian, and becomes *enceinte* by him. On the father discovering this, he is given to understand that she will give birth to the Messiah and the rumour to this effect is spread abroad. The daughter, however, gives birth to a girl and the father is laughed at. The daughter afterwards adopts the Christian faith and enters a convent and leads a holy life.

In some of the above-mentioned forms the manner in which the girl is deceived is not stated, but in a 'meistergesang' of 'Ein hübsch Lied, wie zu Plonig ein Christen eynes Juden Tochter schwanger macht; und sie vermeynt, sie bet den Messias empfangen von Engel. In des Spatens thon.' Here it is told of a burgher who seduces a Jewish girl, gaining access to her room by asking her father to keep a chest of valuables for him until he returns from a voyage. He is conveyed in the chest and persuades the girl he is an angel by whom she will give birth to the Messiah. Here, too, the child is baptised and the girl becomes a Christian and marries the man.

The jest forms the subject of part of Hans Jacob Christolph von Grimmelshausen, 'Das wunderbarliche vogelnest,' Part II, chap xii *et seq.* On the whole subject of the Jewish Messiah the reader may be referred to pp. xxi *et seq.* of Julius Tittmann's ed. of Grimmelshausen, 'Simplicianische Schriften,' Part II, 1877 (vol. xi. of 'Deutsche Dichter des 17th Jahrhunderts,' &c.).

Somewhat allied to the above is the curious but apparently very unedifying 'Roman de Trubert' by Douins de Lavesne, and which is printed in Meon's 'Nouveau recueil de Fabliaux et contes inédits des poetes Françaises des XII, XIII, XIV, et XV siècles,' 2 vols., Paris, 1823, and of which a full abstract will be found in 'Hist. Litter. de la France,' vol. 19, p. 734, by Amaury Duval. Here Trubert, a peasant, a sort of Eulenspiegel, disguises himself as a girl, and sleeping with the daughter of the duke causes

her to be *enceinte* and then persuades the duchess that she is *enceinte* by the Holy Ghost, who for several nights had appeared to her under the form of a pigeon and that she would be confined of 'Angelots.'

Similar is also the story in Doni, No. 7, who relates a short story of another monk who seduced seven foolish women persuading them that the Cherubs from Heaven would descend to receive their prayers, and when they were pregnant informing them that they would give birth to angels which would fight the Anti-Christ. This again reminds us of the argument used by the Count Cenci for the corruption of his daughter that children born of the commerce of a father with his daughter were all saints, and that the saints who had obtained the highest places in Paradise had been thus born. (See the translation of the Italian MS. on which Shelley founded his play of 'The Cenci,' sent by Shelley to his friend Peacock from Livorno July 1819: 'Essays,' &c., vol. ii. pp. 217–20, and which is frequently printed as an appendix to Shelley's drama.) It may be remarked that this does not occur in Shelley's drama 'The Cenci.' Bandello again deals with the same theme in the second of the second part of his *novelle.*

A parish priest pretends to his parishioners that a great griffon is to be sent from Heaven to peck out their eyes as a punishment for their wickedness, and that their only hope is to carefully cover their eyes when he caused the bell to be rung which will announce the approach of the bird. By this device he, unrecognised, on several occasions obtains favours from a young girl on whom he had set his eyes.

Besides the 'Hermite' of La Fontaine to which reference has already been made he has dealt with the same subject in his 'La fleuve de Scamandre,' where Cimon obtains the love of a young girl by pretending he is the deity of the river Scamandre.

Bédier in his erudite work, the 'Fabliaux,' to which reference will be often made, is the first to have pointed out that in the tenth of the letters of the Greek orator

Æschines is a story which must have been the source of La Fontaine's, although he seems to have overlooked the fact as he says, 'You will find a veritable *fabliau* related in a charming manner and quite worthy of La Fontaine.' This is the more curious as he had previously mentioned La Fontaine's indebtedness to Apuleius and to Athenaeus. (Bédier, p. 118.)

M. Bédier, it may be remarked, by a slip of the pen refers to Alberto of the Decameron disguised as the Archangel Michael instead of the Archangel Gabriel. The story as told by Æschines (I abstract from the French translation of Auger contained in the 'Œuvres completes de Demosthène et d'Eschine, en grec et en français,' Paris, 1820, 10 vols. 8vo, vol. 3, p. 275) is as follows: He finds himself at Troy in company with a young man named Cimon. It is the custom amongst the people of Troy that young girls about to marry go to the River Scamander and bathe there, saying the following words which are consecrated to that purpose, 'Scamander, I offer thee my virginity.' Amongst others a young girl named Callirrhoe, of a beautiful figure and of good birth, came to the river to bathe. Cimon hides in the grasses of the river and covers himself with reeds, a trap prepared by him to enable him to take advantage of Callirrhoe. She bathed and pronounced the accustomed words, 'Scamander, to thee I offer my virginity.' Cimon as Scamander emerges from the reeds of the river and says, 'Scamander receives the present of Callirrhoe, he will reward her with all sorts of good things.' Thus saying he takes her away and disappears. Four days afterwards the trick is discovered. Subsequently Cimon tries to excuse himself to Æschines by informing him that at Magnesia a young man had played the same trick with regard to the river Meander, and also that the father of Attalus the athlete was persuaded that his son was the son of the river Meander and not his own, and that it was in consequence of this that he was so robust and vigorous.

Monsieur Regnier in his edition of the 'Œuvres de La

Fontaine,' vol. vi. p. 12, referring to his tale of 'Le Fleuve Scamandre,' says the same adventure is related in 'Les dialogues des Morts de Fontenelle' (dialogue xx.), and by François de Lantier, in his 'Voyages d'Antenor en Grèce et en Asie,' 15th ed. Paris, 1821, in 8vo, tome i. pp. 365–75). Lantier puts it into the mouth of the philosopher Bion, who in the almost identical circumstances had saved a young girl named Théophanie, deceived by an unscrupulous gallant, who gave himself out to be the stream Méandre, becomes a mother, marries her *à contre-cœur*, then wishes to kill both her and her child (*ibid.* pp. 382–83).

Marmontel (he says) has also treated the same theme in his tragedy of 'Numitor,' never represented, where Amulius, the usurper of the throne of Alba has recourse to a similar subterfuge, to abuse the vestale Ilie, the daughter of Numitor whom he had dethroned.

The 'Fleuve Scamandre' has also given rise to the following dramatic versions: 'Les saturnales ou le fleuve Scamandre,' a comedy by Fuselier, acted August 1723; 'Le Fleuve Scamandre,' pastoral comedy by Renout, acted 1768, analysed in 'Dict. Dramat.,' iii. p. 491; 'Les Stratagèmes de l'amour,' opera ballet, acted 1726 (printed Paris, Ribou, 1726, in 4to); 'Le Fleuve Scamandre,' opera comic, acted 1734, analysed in 'Dict. Dramat.,' vol. i. p. 510.

The tale also occurs on similar lines in other French writers, for it is found in Marmontel's 'Le mari sylphe,' where a husband has recourse to the stratagem of pretending to be a sylphe or ethereal being in order to gain the love of his young and silly wife, who had been taught to believe in the reality of such beings.

Monsieur Regnier in his notes to La Fontaine's 'L'hermite' (Œuvres de La Fontaine, vol. iv. p. 455) refers to 'Les continuateurs de Loret' (vol. i. col. 178–80 and 192–93), the adventure of a young lady of Angers 'séduite par un demon,' which he says has a distant resemblance with the 'Hermite' ('Lettres en vers à Madame, par Charles Robinet, du 16e et du 23e août, 1655'), and especially with Marmontel's tale.

In the 'Sylphe amoureux' by an unknown author, published 1730, and to be found in vol. 34 of 'Voyages imaginaires,' 1788, p. 127, a lover obtains the affections of a lady by pretending to be a sylphe.

'L'Amant Salamandre ou aventure de l'unfortunée Julie,' by Cointeau which will be found in the last-mentioned work, p. 310, is somewhat similar. Here the unfortunate Julie is the victim of her governess who, with the view to cause the girl to marry her son and thus assure the fortune of the unhappy girl, inspires in her a disinclination for the society of men as unworthy of her, and tells her she must look to a higher order of beings in the shape of salamanders, &c. In the end the governess causes the son to appear in the midst of a globe of fire and the girl on embracing him thinks he is a sort of divinity.

The tale from the Decameron is closely imitated in verse in 'Le petit neveu de Boccace ou contes nouvelles en vers,' nouvelle édition revue, corrigée et augmentée de 2 vols. par M. Pl. D. (Amsterdam, 1787, 3 vols. in one), vol. iii. p. 59. We find it also in verse by Casti in his 'Novelle Galanti: 'L'arcangelo Gabriello,' No. 36, vol. iii. p. 89 of ed. of 1804.

The tale is also twice imitated in English, for it is to be found in the very amusing collection of tales called 'Tarlton's news out of Purgatory,' which was written not later than 1590 by an author hitherto unknown, the attribution of the authorship to Tarlton being only made for the sake of obtaining a better sale by the use of a well-known name, a not uncommon device amongst booksellers. This was edited with an introduction by Halliwell Phillips for the (old) Shakespeare Society in 1844 together with 'Tarlton's Jests.' The tale is the second one, p. 66, and is entitled 'The tale of Friar Onyon why in Purgatory he was tormented with waspes.' It is curious that the author has taken the name 'Friar Onyon' from the friar of the Day 6, Nov. 10, whereas in his imitation of that story in his tale No. 5 he calls him 'the vicar of Bergamo.'

Again in George Whetstone's 'Heptameron of ciuill

discourses' (1582) there is in 'The fourth daies exercise, containing varietie of necessarie Discourse, and yet withall, the greater part appertaining to the general argument of marriage' a curious combination of the present tale in the Decameron, and that of Day 8, Nov. 4. The Frenchman Monsieur Bergetto relates the story of the adventures of Friar Inganno: In a small village in the Apennines near to the place of burial of St. Francis there dwelt a pretty peasant woman who found favour in the eyes of the Franciscan friar Inganno. He represents to her that shortly after, in the absence of her husband, she would be visited by the saint himself which she believed, but much against the wish of the monk informed her parish priest of this so that he could have the bells rung in honour of the Saint. On the priest enlightening her on the subject she revenges herself on the monk by substituting for herself an old and ugly woman in whose arms the friar is surprised by the parish priest and the neighbours. I am indebted for the above abstract to the very interesting brochure of Koepel, p. 35.

It will be observed that the latter portion of the tale is taken from Day 8, Nov. 4.

There is only a very vague reference or similarity in Voltaire's poem 'Gertrude,' Œuvres, xiv. 49. Here a young daughter finds her mother carrying on an intrigue with a man. The mother excuses herself saying he was St. Andre, the family Saint, the daughter then takes up with a young man named Denis, and on being remonstrated with by the mother, replies that *he* is St. Denis.

Monsieur Regnier in his notes to his edition of the 'Œuvres de La Fontaine,' vol. iv. p. 454, refers to the twenty-second proverbe of Aloisio Cinthio, and the eightieth of Malespini, and says 'Rapprochons aussi le conte de Frischlinus intitulé "De Aedituo Fabula" où un portier d'un couvent de nonnes se sert du même moyen que notre ermite, c'est à dire d'une sarbacane, pour effrayer les sœurs, s'annoncer comme un envoyé de Dieu, et pour jouir de leurs embrassement, earum inclinatione et concubitu frui

("Facetiarum," libri tres, Argentorati, 1609, in 12, livre iii. fol. 112 v°, 113 v°).'

The above reference seems to be an error for the story under the same title in the facetiæ of Bebelius, lib. iii, which are sometimes found reprinted with the facetiæ of N. Frischlinus.

It is found in p. 174 of the edition of the facetiæ of Frischlinus and Bebelius of 1651, and p. 71 (verso) of the facetiæ of Bebelius and others, 1555.

This is another of the tales from the Decameron that has been annexed by M. Montanus, taken into his Wegkürzer (cap. 30, pp. 63–72 of Montanus, 'Schwankbücher,' ed. by J. Bolte). It is also found told, but somewhat more shortly, in Jo. Bapt. Egnatius, 'De exemplis illustrium virorum Venetae civitatis.' Venetiis, 1554, p. 18, lib. i. cap. 3 (reprinted by Bolte in Montanus, 'Schwankbücher,' p. 498).

It also forms the forty-sixth of Dietrich Mahrold's 'Roldmarsch Kasten,' and from the heading given by Bolte on p. 270 of his edition of Frey's 'Gartengesellschaft' it follows the tale in the Decameron pretty closely. The editor refers in his notes to Montanus, p. 574, to the following: Worked up in 'Schertz mit der wahrheit,' 1550, bl. 56^a = 1563 bl. 59^a; Remigii, 'Daemonolatria,' iii. 49 (1693); Delrio, 'Disquisitiones magicae,' ii. 27, i. = p. 315 of ed. of 1657; Oesterley zu Kirchhof's 'Wendunmut,' vi. 238 (relates to Mundus and Paulina); K. v. Ammenhausen, 'Schachzabelbuch,' 1892, v. 13191); Crébillon Fils, 'Le Sylphe,' 1730 ('Œuvres,' ii. 613, 1772); Panard et Fagan, 'Le sylphe supposé,' 1730 (opera); Madame de Gomez, 'Cent Nouvelles Nouvelles,' 1735, Nos. 23–24 = Bülow, 'Novellenbuch,' iii. 111, 'Der genius'; Saint-Foix, 'Le Sylphe,' 1743 (comedy); Favart, 'Isabelle et Gertrude ou les sylphes supposés' (comedy) 1765, afterwards by Lowen, 'Die neue Agnese' ('Hamburg. unterhaltungen,' vi. 365, 1768); Quetant et Martini, 'L'amant sylphe, ou la féerie de l'amour' (comedy), 1783; St. Georges et Clapisson, 'Le Sylphe' (opera), 1856; Kryptadia, ii. 231;

Herm. Corner, 'Chronicon ad a.' 902; (Eckhart, 'Corpus historicorum medii aevi,' ii. 508; ein clericus Wilhelmus in 'Limoges und Judith'; Oesterley zu Kirchhof, 'Wendunmut,' i. 2, 50, 56; Ruckard, 'Lachende schule,' 1725, nr. 12; G. Hager, 'St. Franziscus und St. Petrus,' meisterlied vom 22 Sep. 1588, printed in Birlingers Alemannia, xxii. 164 (1894), utilised by Ayrer (died 1608) in a *fastnachtspiele* 'Der verlarft Franciscus mit der venedischen jungen wittfrauen' (opus thæatricum, 1618, ii. 132^{d} = v. 3001 ed. Keller), and in a *Singspiele* of the same title 1618, ii. 137^{b} = v. 3025 ed. Keller; Bolte, 'Singspiele der engl. Komödianten,' 1893, p. 12.

DAY 4, NOVEL 4

This is one of the stories in the Decameron which may be founded on fact, although possibly with change of circumstances. For a full discussion on the point reference may be made to—Manni, p. 283; Lami, 'Novelle letterarie,' xvi. anno 1755, pp. 164–65; Landau, p. 327; and Cappelletti, p. 366.

There is a versified form of the tale called 'Novella di Cerbino' without date, of which the first edition is supposed to be of the fifteenth century, and which was reprinted by Romagnoli in 1862, ed. by Th. Landoni. The exact date and authorship of this poem is unknown. Lami is of opinion that it was the work of an anonymous Tuscan of the fourteenth century anterior to or at least contemporary of Boccaccio. Molini ('Operette Bibliografiche,' Firenze, 1858, pp. 184 *et seq.*) attributes it to one 'Altissimo' of the year 1500 or 1502, and in this opinion in any rate as to it being later than the time of Boccaccio he is followed by Zambrini and others.

Professor Scarabelli ('Borghini,' Anno II, p. 223) gives several reasons from the diction of the poem (reproduced in 'Passano, I. Novell. Itall. in Versi,' pp. 93–94, and 'Cappelletti,' p. 368 for the opinion that the work is much later than the time of Boccaccio.

In the year 1587 there appeared a book called 'Tragical Tales by George Turbervile, translated in time of his troubles out of Sundry Italians.' It contains ten poetical versions of various tales of which six are from the Decameron. In 1837, a fine reprint of this work was published at Edinburgh, limited to fifty copies, with an anonymous prefatory notice of Turbervile. This tale in the Decameron is the sixth of the latter writer (p. 159 of edition cited).

DAY 4, NOVEL 5

This story, of course the origin of Keats' well-known poem 'Isabella and the pot of Basil,' is, according to Du Meril derived from a lost romance, of which, however, he quotes two verses. He adds in a note that this romance has been *réchauffé* and is to be found in the 'Canzoni a ballo' composed by Lorenzo de Medici and Poliziano, Florence, 1568. According to Cappelletti, pp. 376 *et seq.* this is the romance which has been given by Fanfani in a note to his edition of the Decameron, p. 349 of vol. i. Le Monnier, Florence, 1857, from a codex in the Laurenziana, written in the latter part of the fourteenth century, which Cappelletti reprints on p. 376, and which, however, only contains the soliloquy of Isabella over her lover's heart.

Cappelletti compares the tale in the Decameron with the 'History of the unhappy love affair of Gianflore and Filomena: In which is narrated the faith of these two most faithful lovers and how Gianflore was hanged by the brother of Filomena by command of their father, having been found one night in her chamber. The father tardily repents of not having given his daughter in marriage and with the wife greatly grieve over the death of their daughter who hanged herself, because she would not have any other husband, and in consequence of a vision she had and went to join her Gianflore in the next world. A work very pleasant, newly reprinted and corrected. At the end, Printed at Florence . . . 1587.'

The story has been treated by Hans Sachs on several occasions, once in 1515, vol. ii. p. 3 of ed. cited under the title of 'The sad history of two lovers,' and which he states at the end was his first poetical work. Here the lover, Lorenzo, is a German, and the brothers obtain proof of their sister's guilt by one of them hiding in her bed-chamber. It differs somewhat also in the conclusion; an old woman finds the empty vase and takes it to Isabella, who dies on seeing it. The body of the murdered Lorenzo and afterwards the head are discovered and are buried in one grave with Isabella.

In the year 1519 he treats it as a 'lied' under the title of 'Die Lisabet mit irem Lorenzen' (vol. i. p. 33 of ed. cited). It also forms the subject of a tragedy written in the year 1546 at the time, as says Schmidt, of the fullest development of his powers. According to Schmidt the conclusion is as in the Decameron, and not as in the two last, which are identical.

According to the notes in vol. i. p. 32 of ed. cited it is again treated by him as a 'meistersang' in the years 1548 and 1549.

This is one of the tales that George Turbervile has taken from the Decameron into his 'Tragical tales,' where it forms No. 7.

Dunlop says (vol. li. p. 94 n.), 'The story, with a short prefatory account, will be found in B. M. Ranking's "Streams from hidden sources," 1872.'

This also is one of the tales translated by Martin Montanus in his 'Wegkürzer,' chap. 37, and a rhymed version is in Mahrold, 'Roldmarsch Kasten,' 1608, No. 59 (see Frey, ed. Bolte, p. 271). Mr. Bolte, the editor of Montanus's 'Schwankbücher,' p. 577, gives detailed references to the various versions by H. Sachs, and of another anonymous German version of the first half of the sixteenth century.

DAY 4, NOVEL 6

MANNI (p. 293) is of opinion that this tale is historical, as it is related by Cavriolo in his history of Brescia under the date of 1318 (Delle istorie Bresciane Libri XII, fatti volgari da D. Patrizio Spini Bresciano, impressi in Brescia nel 1585). This story, as quoted by Manni, p. 293, is as follows: 'It happened about this time that Andriola, the beautiful daughter of Negro da Poncarale, our citizen, burning with love for one Gabriotto and which was reciprocated by him, was found carrying away the body of the dead Gabriotto who had died in her arms; she was seized by the watch of Giovanni Accuabianca Vicario, and taken before him as a judge as though she were guilty of the death of her lover, and he made a dishonest proposal to her which so provoked Negro that he collected all his relations and those of the same tribe and their friends and assailed the public palace of the city expecting to find, and if so to kill, the said Giovanni; but he having fled over the roofs (although Boccaccio otherwise describes this) he attempted at least to take his armour. And in which view the other citizens sought to prevent him and asked him what reason he had to do such an action. When they understood the reason, although it appeared to them to be a good one, they insisted on account of reverence for Roberto that he should not only renounce his project but also leave the city, and this they did so that they should not be considered by Roberto as cognisant of the rebellion and assault, and acquainting him of the fact prayed him on account of his accustomed justice and prudence that he should see to this and to the other disorders that might arise. He quickly recalled Giovanni and sent in his place Simon Tempesta, a man of integrity.'

Landau, p. 320, who states that Cavriolo's history of his native city begins with Hercules and is full of fables and other stories of wonder, is of opinion that the story narrated cannot be considered as historically true and the source of Boccaccio's tale, but on the contrary that Cavriolo took

his story from the Decameron. It seems to be translated in the last (No. clxxx. of the 'Grand Parangon des Nouvelles Nouvelles' (MS. only).

I am not aware of any other direct imitation of the tale, but the incident of the judge taking advantage of his position to persecute a young woman with his unwelcome attentions occurs in Cinthio's 'Heccatomithi,' Deca 5, Nov. 6. This is a tale of a tailor who, through great want, has committed a robbery and is condemned to death. He asks as a favour that his wife may share his captivity during the few days which have to elapse before his execution. The 'potestat,' enamoured of the beauty of the wife, offers to release her husband if she will accept his advances. She refuses and denounces him to the Duke of Florence, who, on hearing her story, releases the husband and dismisses the 'potestat' from his office and compels him to pay the husband enough to enable him to reimburse the person he had robbed.

Very many other stories to the like effect, but which, however, are more nearly allied to the plot of Shakespeare's 'Measure for Measure' than to the present story, will be found in Dunlop, ii. 198; Douce's 'Illustrations of Shakespeare,' ed. cit. pp. 94 and 484; and other works on the plots of Shakespeare's plays.

DAY 4, NOVEL 7

THE possibility of a person being killed by the venom of a toad, as in this tale, was firmly believed by many, even medical, writers in former times. Manni, 296, gives a story from Book XX. chap. xxiv, of the works of Ambrosius Pareus, the physician of Charles IX of France, of two merchants of Toulouse who picked in a garden some leaves of sage and put them in their wine-glasses at an inn; after having drunk therefrom, they both died with every sign of poisoning; as the other guests are unharmed the sage is suspected, and on investigation there is found under the plant a hole nearly filled by a toad. On warm water being

poured on it, it shews by its poison and urine it must have poisoned the roots of the plant.

According to Schmidt, 'Beit..' the story is treated by Hans Sachs in rhyme as a 'historia' in the year 1540. This also is one of the tales from the Decameron reproduced by Turbervile in his 'Tragical Tales,' No. 9. It is also finely imitated in verse by Alfred de Musset in his 'Simone, Conte imité de Boccace.'

DAY 4, NOVEL 8

THERE is a 'minnesang' called 'Frauen-Treue' by Jansen Enenkel (Hagen, i. p. 257) which Boccaccio could not have known, but which may represent a similar unknown *fabliau* with which he may have been acquainted.

In this tale a knight falls in love with the wife of a burgher who is faithful to her husband, and fights for her in a tournament. He is wounded by his opponent, the lance head breaking off and remaining in the wound. He refuses to allow it to be drawn out except by the lady. Finally she consents to do this and he recovers from his wound. Subsequently the knight, madly in love with her, gains access to her room where she was sleeping with her husband and softly awakes her. She exclaims, 'We shall be both lost.' She then puts on a silken chemise, intending to lead him away; he embraces her, however, so violently that his wound reopens and he dies, and she who would have died with him laid him on the bed. In the morning she told her husband and together they carried him to the church, and she, with her husband's permission, offered up 'soul offerings' for him and expired on his body, and they were both buried in the same tomb.

The incident of the burying of the bodies of two lovers in the same tomb is a common one in the Middle Ages, and is referred to in the last tale, and also in the tale of Cabestain in Day 4, Nov. 9.

It occurs in the old ballads of 'Fair Margaret and Sweet William' ('Percy Reliques,' iii. p. 125) and 'Lord Thomas

and Fair Annet' (*ibid.* iii. p. 234), where it is related in the first mentioned—

> 'Margaret was buryed in the lower chancel,
> And William in the higher:
> Out of her brest there sprang a rose,
> And out of his a briar.'

In the latter ballad it is different, as—

> 'There from Lord Thomas there grew a birk
> And from Annett a briare.'

According to Schmidt, 'Beit.,' the tale in the Decameron is imitated by Hans Sachs as 'Historia' in 1544. It is also one of the tales taken by Nicholas de Troyes into his 'Grand Parangon des Nouvelles Nouvelles,' No. 98 (MS. only). We find it again in the 'Wegkürzer,' chap. 38 of M. Montanus, where the lover is called Hieronimus, and also in D. Mahrold's 'Roldmarsch Kasten.'

The story is also imitated in the second of the ninth night of the 'Piacevoli Notti' of Staparola, where it is told of the son of the King of Hungary and Violante the daughter of Domitian, a draper.

From the Decameron it forms the tenth of Turbervile's 'Tragical Tales,' to which reference has been made before, and in 1706 is treated in verse in 'The unfortunate lovers, or the history of Girolamo and Sylvestra, a tragical tale,' of which I have no further particulars. It is finely rendered in verse by Alfred de Musset in his 'Silvia' and still more recently in English verse by Mr. John Payne in his 'New Poems,' 1880; 'Salvestra.'

The third tale of Bargagli, who died in the beginning of the seventeenth century, has in its conclusion a very slight resemblance to the one in the Decameron. Here Ippolito Saracini falls desperately in love with a beautiful girl named Cangenova de' Salimbeni, who reciprocates his affection. Her mother refuses to countenance his suit. On the girl's death he follows her to the grave and dies there and they are both buried together.

Schmidt, 'Beit.,' says 'the 20th novella of the first part of Bandello has great similarity with this story,' but the resemblance, however, seems to be very small and merely to consist in the fact that Galeazzeo, in love with Lucrezia, who has been carried away and placed in a convent by her mother, seeks her out and stabs her and subsequently himself. The incident of interment in the same grave does not occur. There is, however, a much closer similarity in another tale of Bandello, namely, the thirty-third of the first part. Here Livio dies in the arms of Camilla, his lover, and she from grief falls dead on his body, and the two unfortunate lovers are, with the general grief of the whole of Casena, buried in the church of the Minor Friars.

This tale of Bandello's is taken into Geoffrey Fenton's 'Certain tragicall discourses written oute of Frenche and Latin,' 1567, No. 2, 'Through Bellforest'; 'Histoires tragiques,' 22 (Koepel, p. 14).

It also seems to be the source of B. Rich's tale of Livio and Camilla contained in his 'A right excelent and pleasaunt Dialogue, betwene Mercury and an English souldier: conteyning his Supplication to Mars: Bewtified with Sundry worthy Histories, rare inventions and politike deuises, written by B. Rich. London, 1574.' (See J. P. Collier, 'Bibliogr. and critical account of the rarest books in English which have come under the observation of J. P. Collier,' 2 vols. 8vo, 1865, vol. ii. 242. Also Koeppel, p. 47.)

Mr. Bolte in his edition of Montanus, 'Schwankbücher,' p. 578, refers to the following: Coornhert, 'Lustige historien Joa Bocacii,' 1568, No. 18 (Bolte, 'Tijdschrift voor nederl. taalkunde,' 13, 1); Hans Sachs, 'Wie zwey liebhabende menschen vor lieb starben' (1544, Nov. 27, ff. 1, 2, $160^{b} = 2$, 213, ed. of Keller), and a *meisterlied*, 'Jeronimus und Silvestra,' of 1544. An anonymous *meisterlied* of 1593, March 22, 'Die Silvestra mit Hieronimo,' is in the Erlanger MS. 1668, bl. 473^{b} Eschenburg, 'Denkmäler,' 1799, p. 265 = Oesterley, 'Nd. dichtung,' 1871, p. 37; Münchner, 'Cod. Germ.,' 714, bl. 137;

'Der ritter mit dem glenreiten'; Grazzini, Novelle 2, 117 (1793);[1] Castiglione, 'Il cortegiano,' iii. 43, p. 207 of ed. of 1854; Kirchhof, 'Wendunmut,' 3, 224, 'Einer adelichen person heimliches leiden.'

DAY 4, NOVEL 9

THE tragic story of the lover's heart being given to his mistress to eat probably has its remote origin in some ancient traditions of Celtic sources. A 'Lai Guiron' is no longer existent, but is referred to in the history of Tristan and Iseut, ed. by Michel, vol iii. p. 39. (See 'Histoire litteraire de la France,' vol. xxviii. p. 375.) The queen Iseut, separated from her Tristan, sings to the harp a piteous 'Lai d'amour' of how Guirun was killed for the love of 'his lady who he loved above everything,' and how the count then gave the heart of Guirun by a deceit to his wife to eat, and of the grief that she had when she heard of the death of her friend.

According to the article in the above-mentioned vol. xxviii. of 'Hist. litt. de la France' on Jakemon Sakesep, by G. Paris, the author of the poem was one Thomas who wrote in the twelfth century, as it was translated into German by Gotfried of Strassbourg in the commencement of the thirteenth century.

The next oldest story seems to be that of the poet or Troubadour Cabestan, which is given at length by Manni, p. 308, from a MS. in the Laurenziana Library, and is also related at length by Nostradamus in his lives of the Provençal poets and in Millot's 'Histoire des troubadours,' Paris, 1774, vol. i. 135–49. The story is to the following effect, although the versions differ somewhat in the details. William de Cabestan, or Cabestain, is page to Raimond de Rousillon, who is so pleased with his services that he appoints him to be esquire to his wife Margaret (Nostradamus calls her Trichina), with whom he falls in love and who reciprocates

[1] I cannot trace this reference in the edition of the *Cene ed altre prose of Grazzini* by Fanfani, Firenze, 1857.

his affections. The jealousy of Raimond being aroused by certain verses which Cabestan had composed on his wife he took the opportunity of meeting him alone and to stab him, cut off his head, and caused his heart to be served up to his wife, who said she had never tasted anything so delicious. Raimond then tells her what she had eaten and shews her the head of her lover. She faints, and on coming to she says, 'What I have eaten was so sweet that I shall never eat or drink more and thereof lose the taste.' The husband pursues her with his sword and she throws herself out from a balcony and breaks her neck. The two lovers are buried in one grave and the husband is thrown into prison, where he dies.

The next in order of date seems to be the 'Roman du Chatelain de Couci.' This poem has now been recognised to be by one Jakemon Sakesep, of whom nothing is known, and whose authorship of the poem is only known through he himself having stated that certain verses contained his name in the form of an acrostic. The reader may refer to the above-mentioned learned and exhaustive article by G. Paris on Sakesep in the twenty-eighth vol. of 'Histoire liter., &c.,' previously printed in 'Romania,' vol. viii. pp. 343 *et seq.*

It seems probable that this poem was composed at the end of the thirteenth or beginning of the fourteenth century. Here the story is not quite so analogous to the tale in the Decameron as the one preceding. Raoul de Couci, the lover of La Dame de Fayel is mortally wounded at the siege of Acre and orders his squire to embalm his heart and send it to La Dame de Fayel. When about to do so he is seen by the husband and compelled to deliver up the heart together with a letter from Raoul to the lady. The remainder of the story is to the same effect as in the first-mentioned story of Cabestan, except that Du Fayel shews his wife the letter and other presents he had obtained from his squire, as a sign that what she had eaten was really the heart of her lover, and she died from grief and starvation.

The poem has been edited by Crapelet in 1829 and the

story apparently taken from it is also contained in a Chronicle of the fifteenth century, which is quoted by Fauchet in his 'Recueil de l'origine de la langue et poesie françoise ryme et romans, &c.,' Paris, 1614, in 4to. The story has also passed into English in the old romance of 'The Knight of Curtesey and the Lady of Faguell,' printed in 4to by Willyam Copland (Ritson's 'Ancient English Metrical Romances,' vol. iii. p. 193, and Hazlitt's 'Remains of the Early Popular Poetry of England,' 3 vols., vol. ii. pp. 65 *et seq.*). Here it is again told of the Lady of Faguell. The knight is engaged by the Chevalier to go to the wars against the Turks. He accomplishes numerous exploits and is recognised by the blond tress of his lady love which he carries as insignia on his casque. Mortally wounded he tells his page to wrap up his heart in the lady's hair. Then occurs the incident of the interception of the heart by the husband and the giving it to eat to the wife. When she learns what she had eaten she says :

> But sythe it is buried in mi body,
> On it I shall never eate other meate—

and dies forgiving her husband for his cruelty.

The story has also been reproduced as a true one by Howell in his 'Familiar Letters' (Book I, sec. 6, p. 322 of vol. iii. of the edition by Joseph Jacobs, 1892), who states that returning home from Paris in 1634 he met in the coach a 'knowing gentleman' who told him the story which he subsequently made the subject of a letter to his friend and 'Father' Ben Jonson. According to the relator the event narrated took place 'about 100 years or so ago,' the hero being Captain Coucy, keeper of Coucy Castle, 'which is yet standing and is in good repair.' He goes to fight the Turks in Hungary and is mortally wounded not far from Buda. He orders his squire to take his heart out of his breast, and put it in an earthen pot to be baked to powder, then to put the powder into a handsome casket, with the bracelet of hair he had worn on his left wrist and which was a lock of Mademoiselle Fayel's hair, and

put it amongst the powder together with a little note he had written with his blood to her. The powder was given to the wife as a cordial and on learning what it was she says, 'This is a precious cordial indeed,' and then licked the dish, saying, 'It is so precious, that 'tis a pity to put any meat on it.' The next day she was found dead in her bed. Howell continues: 'This gentleman told me that this sad story is painted in Coucy Castle and remains fresh to this day'—a circumstance which G. Paris ('Hist. Litt. &c.,' vol. xxviii. p. 386) says is pure invention and repeated in many of the stories.

Mr. Jacobs, the learned editor of 'Howell's Letters,' says 'that the story of Howell having had the tale narrated to him is a "white lie" and that he took it from Rosset, xviii, "Histoires tragiques," Paris, 1609.'

The story will also be found at length in Disraeli's 'Curiosities of Literature from Bourgier's "Historical Memories of Champagne," whence it is again re-cited in Clouston's 'Popular Tales and Fictions,' vol. ii. p. 188. It also forms the subject of a chap book, which is evidently derived from Howell, as it contains the incident, which does not seem to occur elsewhere, of the heart being reduced to powder. The title, which apparently contains the whole story, I give from Clouston, ii. p. 191, as a curiosity shewing how an ancient tale is dished up and applied to modern times:

'The Constant but Unhappy Lovers: being a full and true Relation of one Madam Butler, a young Gentlewoman, and a great Heiress, at Hackney Boarding School, who being forced by her father to marry Mr. Harvey, a Rich Merchant's son, near Fanchurch street, against her Will, one Perpoint, a young Gentleman of Considerable Estate, who had courted her above two years, grew so Discontented that he went a volunteer to the Wars in Spain, where being Mortally Wounded, at the battle of Almanza, he writ a Letter with his own blood, therein putting a Bracelet of Madam Butler's Hair, and then ordering his Servant to bake his Heart to powder, after his death, he charged him to deliver them in a

Box to the above-said Gentlewoman. His man came to England, and went on the 6th June to deliver the Present to Madame Butler, but it was took away by her Husband, who gave her the powder in a dish of tea : which, when she knew what she had Drank, and saw the bloody Letter and Bracelet, she said it was the last she would ever Eat and Drink, and accordingly going to Bed, she was found dead in the Morning, with a copy of verses lying by her on a table, written with her own Blood. (London: Printed by E.B. near Ludgate, 1707.)'

There is a German poem on the same subject by Conrad von Würtzburg,who died in 1287, and which seems according to Paris (' Hist. Litt.,' xxviii. p. 381) to be derived as well as the one by Sakesep from some anterior French poem. This poem under the title of ' Das Herz ' is printed in Hagen, vol. i. No. 11, and in Lambel, ' Schwänke,' p. 289, under the title ' Das Maere von der Minne ' or ' Das herzemaere.' The story bears such a strong resemblance to the one by Sakesep that it is not worth while to analyse it, the names, however, of the characters not being given.

Quite the same is the story given by Paris (' Histoire Litteraire, &c.,' vol. xxviii. p. 382 ; ' Romania,' viii. 367), from a collection of sermons or examples for the use of preachers so common in the middle ages called ' sermones parati ' serm. 124, 9th Sunday after Trinity. Here also, as in the last by Conrad von Würtzburg, the characters are unnamed.

In Grimm's ' Deutsche Sagen,' 3rd edition, 1891, No. 506, Bd. ii. p. 116, is told the story from ' Fliegenden Blätter,' Antwerp, No. 81, of the Duke of Austria who causes the knight of Brennberger, who had fallen in love with his wife to be decapitated and his heart to be given to the Duchess. On being informed what she had eaten she asserts her innocence, and says she will neither eat nor drink more, and dies of starvation in twelve days ; the duke repenting of his deed stabs himself with a knife.

A curious form is the one in the ' Lai du Prisonnier ' or ' Lai d'Ignaures ' by the Trouvere Renaut, who wrote in

the twelfth century ('Hist. Litt.,' vol. xviii. p. 773 and vol. xxviii. p. 383). This poem has been edited by L. J. N. Monmerqué and Fr. Michel in 8vo, 1832, and an extract none too exact will be found in Legrand, vol. iv. p. 162. Here it is of the Cavalier Ignaures or Ignaure, who is in love with twelve ladies; from jealousy they threaten to be revenged, but he escapes their vengeance by an adroit answer; he does not, however, escape the anger of the husbands who mutilate him and serve up his heart to the wives, who on learning of what the dish was composed starve themselves to death. According to Legrand, iv. p. 172, this lai has been imitated by Imbert, and it also resembles the story in the 'Cento Novelle antiche' referred to under Day 3, Nov. 1.

This is also one of the tales retold by Sercambi from the Decameron, with change of names of personages and places, being the 134th of the Codex Triv. (No. 96, p. 338 of the edition of Renier). Here, however, there is a curious variation, as the unfaithful wife is given not the heart, but the face of her lover to eat and stabs herself with a dagger. It seems also to be treated by Nicholas de Troyes in the ninety-ninth of his 'Grand Parangon des Nouvelles Nouvelles' (MS. only). It is much more closely followed by D. Mahrold in the eighty-sixth of his 'Roldmarsch Kasten.'

It forms from the Decameron the subject of the fourth of Turbervile's 'Tragical Tales,' and is, of course, the subject of Uhland's well-known poem the 'Castellan of Couci.'

It seems from 'L'Histoire litt. de la France,' vol. xxviii. p. 387, that the story has formed the subject of several imitations. In France in 1733, by Mlle. de Lussan, 'Anecdotes de la cour de Philippe Auguste,' where the wife is called Gabrielle de Vergy, and another by the Duc de la Valliere, and a tragedy by Belloy, who follows Mlle. de Lussan, except that like La Valliere he gives the husband the name of Fayel, and like her calls the wife Gabrielle de Vergy, probably a confusion for La Chatelaine de Vergy, the heroine of another poem of the thirteenth century

and often reproduced later. In the same year as Belloy (1770) another tragedy was published by D'Arnaud, also taken from the 'Roman' of Mlle. de Lussan, and in this as well as in the tragedy of Belloy, it is the husband who himself kills the lover and tears out his heart. In the former the wife is stabbed by the husband on the body of the lover. The story also seems to have found its way into Spain, but in a form in which the rôles of the actors are reversed. Mme. D'Aulnoy in her 'Mémoires de la Cour d'Espagne,' ed. of 1876, p. 107, tells the story of the Marquise d'Astorga, who having taken an implacable jealousy against a beautiful girl with whom her husband was in love kills her, tears out her heart and has it cooked and given to her husband, to whom she afterwards shews the bleeding head of the lover. The wife afterwards retires to a convent where she becomes mad, the husband falling into despair ('Hist. litt.,' vol. xxviii. p. 376).

In 'Percy Reliques,' vol. iii. p. 155 of edition cited, is an old ballad from an old black letter copy in the Pepys collection, collated with another in the British Museum, H. 263 f. intituled, 'The Lady Isabella's Tragedy, or The Step-mother's Cruelty.' Here the step-mother has Isabella killed, and her flesh served up to the father in a 'pye' On discovering this, the father ordered the step-mother to be burnt at a stake, and the master cook who had done the cruel deed 'in boiling lead to stand.'

Possibly the story like so many other of our stories may have originated from the East, for it seems to be a very old and favourite legend in the Punjaub, of Rasálú, the son of Rájá Sálbúhan about A.D. 78, and the Ráni Kolikán. Clouston in his 'Popular Tales,' vol. ii. p. 191, quotes the version given by General James Abbot in a little work printed for private circulation at Calcutta in 1851, and in 'The Chaucer Analogues,' p. 79, another but slightly different version from Captain Temple's 'Legends of the Punjaub, a collection of legends and tales recited by the Bháts or minstrels,' Bombay 1884, London, Trübner & Co., as follows:

'And Rájá Rasálú shot the arrow at Rájá Hodí, who fell senseless, and he tore out his heart with his hands and stuck it on the spit which had no meat on it, for his own spit had meat on it, but the Ráni's had none. He took both spits into the palace, and Ráni Kolikán asked him, "What makes my lord so pleased to-day?" He said, "Let us have a great feast, we have hitherto roasted each our own food on our own spits, but to-day I will roast your food and you must roast mine"; and saying this he gave the Ráni the spit with the venison on it and the Rájá's heart he had put on the spit, he kept for himself. When the roasting was over they exchanged meat and began to eat, and before the Ráni had finished her food, she said, "How very good the meat is to-day." And the Rájá replied, "Living thou didst enjoy him, Ráni, dead thou hast eaten his flesh, why shouldst thou not relish his flesh who did enjoy thee." The Ráni quickly threw down the remainder of the meat and asked, "What are you saying?" Then the Rájá took her by the hand to the corpse of Hodí, and when the Ráni saw it she at first denied all knowledge of it, but at last she said, "Rájá, sitting he will reproach me, standing he will abuse me; I, too, must die with him who is my reproach." So saying Ráni Kokilán leapt down from the palace wall and was sorely wounded.'

A similar instance of ghastly revenge is alleged to have occurred in real life, for the edition of Dunlop cited, vol. ii. p. 38, quotes the title of a pamphlet in the British Museum, 'Arrest de la cour de parlement de Bordeaux Pronouncé contre une ieune Damoiselle, laquelle fit manger le foye de son enfant à vn ieune Gentilhomme qui avoit violé sa pudicité sous vmbre d'vn mariage pretendu. Ensemble comme elle le fit cruellement mourir, & se remit entre les mains de la iustice, pour estre puni exēplairement, le Samedy 20, iour d'Avril, 1614, a Paris. Par George L'Anglois, 1614.' At the end of the account follows: 'Extrait des Registres du Parlement de Bordeaux: Veu par la Cour, le procez criminal, pendant entre Damoiselle Cecile Palliet, accusée, de cruauté matricide, et autre

homicide du sieur de la Chambre la recognoissance du meutre fait par icelle, les conclusions du sieur Procureur general, bien que ladite Palliet meritasse vne plus cruelle mort pour satisfaire ausdits meutres La Cour ayant esgard aux incitatiõs qui lont prouoquée à ses cruels actes par cy deuant faites à elle par ledit de la chambre, luy avant leué son hõneur sous vn mariage clandestin, a moderé la punition, & a codamné & codamne ladite Cecile Palliet, à avoir la teste tranchée par l'executeur de la haute Justice, en la place du marché, & ses biens confisquez & mis sous la main du Roy, en payant les fraiz de Justice a ce concernant. Fait à Bordeaux en Parlement, le 20, d'Auril 1614. Ce dit iour Samedy 20 d'Auril, elle fut executée, etc.'

And again in still more modern times, for Mr. J. S. Udal relates in *Notes and Queries* of April 29, 1905 (10 ser. vol. iii. p. 336) how some fifteen years before he had pointed out to him at the French convict establishment at Nouméa, New Caledonia, a convict stated to be a French count, who had been convicted of procuring the death of his wife's lover and serving up his heart to her to eat.

Varied other tales of revenge are treated of under the story of 'Tancred and Ghismonda' (Day 4, Nov. 1). Possibly, however, these stories of inhuman revenge may have their origin in the classic tales of Procne killing her own son Itys and serving him up to her husband Tereus in revenge for his deception; or the story of Atreus who killed the two sons of Thyestes and served them up to the father as a revenge for the seduction of Atreus' wife Aerope; Harpagus who was served with the flesh of his son at a feast given by Astyages, King of Medea, as recorded by Herodotus. Similarly Estienne in his 'Apologie pour Hérodote,' vol. i. p. 405, quotes from Pontanus, 'De immanitate,' cap. xiii., of certain Italians who had taken a member of the family with whom they had a quarrel, cut him in pieces, extracted the liver and roasted and eat it with great solemnity.

D'Ancona, 'Le Fonti dell novellino' ('Romania,' iii. 177)

says, 'Della Leggenda del cuor mangiato ha scritto Rochholz nel Zeitsch. f. Deutsch. Phil. 1868, nonche il Graesse, Literargesch. iii. 1120.'

Köhler in his article on 'Zambrini, libro di Novelle antiche' in 'Göttingische gelehrte Anzeigen,' 1869, 761–74 reprinted in his 'Kleinere Schriften,' ii. p. 559, refers to—Patzig, 'Zur Geschichte der Herzmäre' (Progr. Berlin, 1891); Child, 'Ballads,' i. 339; F. Thora, 'Thursos Rache' ('Das neue Blatt,' 1879, 598).

M. Renier in his edition of 'Novelle inedite di Sercambi,' p. lix, refers to Beschnidt, 'Die Biographie des Trobad. Guillem de Capestaing und ihr historischer Werth,' Marburg, 1879, pp. 16 *et seq.*, and D'Ancona, 'Vita nuova di Dante,' Pisa, 1884, pp. 32–36, and Crescini, 'Contributo agli studi sul Boccaccio,' Torino, 1887, and the article by G. Cecioni, 'La leggenda de cuore mangiato,' in the 'Revista contemporanea,' i. 1888, pp. 336 *et seq.*

DAY 4, NOVEL 10

A Buddhistic story similar to this of 'the lover in the chest' is given by Benfey, vol. i. p. 455 from the Tibetan 'Lebensbeschreibung von Sakyamuni' by Schiefner in the 'Mémoires de l'academie de St. Petersburg par divers savants,' vi. 1851, p. 297 as follows:

'A cripple who frequently visited a man's wife under the pretext that he came to make a cap for her, is one day, owing to the unexpected return of the husband, stuck in a chest; this is stolen by thieves. The cripple makes water whilst the thieves are carrying him away, they think there was a glass of water in it. Afterwards they intend to sacrifice him to Nakshas. He prays to Buddha, &c.'

A similar story is in the Arabic version of the 'Seven Vizirs' translated by Scott, and is the one recounted by the favourite after the story of the fifth Vizir (Scott's 'Tales,' &c., p. 131). A merchant had a pretty wife of whom he was so jealous that he always kept her shut up. One day the sultan's son saw her on the terrace of the house and

fell in love with her. After several vain attempts to enter the house, he shoots an arrow carrying a letter which is favourably received by her, this is subsequently followed by another arrow with a key and a letter informing her it is the key of a coffer into which he means to introduce himself. The sultan's son then goes to his father's vizir and by force of entreaties obtains the favour from him that the minister goes to the merchant and asks him to receive into his house for safe keeping a coffer of precious objects. This ruse succeeds perfectly, and the young prince by its means for seven days obtains interviews with his beloved mistress. On the eighth day, however, the sultan asks for his son. The vizir goes in haste to the merchant to reclaim the coffer as soon as possible and the merchant gives it to his servants to deliver to the vizir. The lid opening, however, the young prince is disclosed to the merchant.

According to Landau, p. 89 and table No. 31, it is the twelfth story in the Arabic 'Seven Vizirs' by Habicht and Hagen.

Keller in the introduction to his edition of Dyocletian says, p. 47, that the sending of letters by means of an arrow is also found in the Greek history 'De amoribus Lybistri et Rhodamnes' in the 'Fabricius bibl. graec.' ed. Harles, viii. p. 155.

In the second of the fourth night of Straparola, Hermione, an old and jealous husband, shuts his young wife Glauce up in a tower; a young student of Candie named Hippolite who had been previously in love with her devises a ruse. He has two chests made exactly alike and shews one of them filled with valuable things to Hermione and asks him to keep it in safe custody and to send it back by his, Hippolito's, servant whenever he should call for it. Hippolito then conceals himself in the other chest and is carried to Hermione's house where he enjoys the company of his wife and is afterwards carried back before the husband's return by the servant who called for the box of supposed valuables. The husband's suspicions being however aroused

the wife submits to the test of chastity by placing her hand in the mouth of the iron snake in the red pillar, and no harm happening to her, thereby proves her innocence. The complaining husband is therefore thrown into prison where he dies, and the two young people then marry.

Similarly in the second story of ' Les comptes du monde adventureux ' a young man, by the aid of a merchant, is carried into the sleeping apartment of the daughter of a Jew who subsequently embraces the Christian faith and marries her.

According to Loiseleur Des Longchamps, p. 139, the story is in ' Les delices de Verboquet le Genereux,' Paris, 1623, p. 325.

The story in the Decameron is also imitated in the fourth of the first day of the ' Diporti ' of Parabosco.

Here it is of the wife of an old doctor who had a young lover. One day she was entertaining her lover as usual when the husband unexpectedly returns. The wife hides the lover in a coffer where the husband kept his clothes; the husband then enters with a porter and says he has been called away to attend a case and he must have the chest, which accordingly he causes to be carried off by the porter and taken with its contents to Venice, where it is put down in a courtyard. It is subsequently stolen by thieves, who, frightened by the cries of the imprisoned man when they broke it open, ran away. He then knocks at the door of a neighbouring house which turns out to be that of a courtesan, who entertains him in the absence of her lover and to whom in the morning he gives the chest and its contents, and returns back and recounts all his adventure to the doctor's wife.

It is this last story which seems to have been taken into the eighth day of the ' Arcadia in Brenta ' of G. Gavardo Vacalerio, Venice, 1785, p. 361.

Giraldo Cinthio in his ' Heccatomithi ' has two *novelle* which seem to be imitated or at least influenced by the present one in the Decameron. In the one, the third of the third decade, of which the rubric as follows sufficiently

shews the contents : Bice loves Panfilo, who enjoys himself with her ; for some days he absents himself from her company. During this, while she lies with a judge of the city, Panfilo returns unexpectedly whilst she is with the judge, whence fearing to be seen with him for fear that both he and she would be killed by Panfilo, she causes the judge to get into a coffer, and which in the course of events is carried to the palace and consigned to his wife, who on finding her husband reproaches him with his breach of faith towards her, but afterwards makes it up with him.

The other one—that of the tenth of the third decade—is still more remote. Here Isabella, the wife of an old nobleman named Onorato, has a young lover called Callidoro ; she arranges with her confidante and maid, Liscia, a plot to have Callidoro hidden in a large chest the property of Liscia's sister, and which had been constructed so that it could be opened from the inside. It was arranged that this should be deposited with Isabella as containing valuables the property of Liscia's sister. In this way the two lovers enjoy one another's society for some while. One day, however, the husband returns unexpectedly and the lover has to be shut up in the chest ; the wife in deshabille opens the door to her husband and he then makes love to her sitting on the chest. Afterwards he discovers the key of it and wants to open it. Callidoro, however, holds the lid inside so that he cannot do so. He then thinks the lock is spoiled and gives up the key to Isabella. The two lovers are thus saved for the present. Liscia meets her sister in the street who wants to reclaim her box. Liscia says she cannot have it then but can the next day ; it is fetched the next day by a porter, who carries it off with Callidoro inside. The porter puts it on a low wall to rest himself, and having turned it end up Callidoro is nearly suffocated by standing on his head. He called out ' What are you doing ? I am stifled.' The porter in a fright lets the chest drop into a ditch and then runs away. Callidoro afterwards extricates himself and returns to the house of Isabella, where he is amorously received by Liscia.

Hans Sachs has twice made use of the story in the Decameron — 'Der jüngling in schrein,' *meisterlied* of 1546 (Mg. 8, 31), and 'Der jüngling im kasten,' comedy, 1557 (ff. 3, 2, 211 = 23, 244 of the edition of Keller-Goetze).

This story is also one of those that is imitated by M. Montanus in his 'Gartengesellschaft,' chap. 95, pp. 374–80 of his 'Schwankbücher,' ed. by J. Bolte.

DAY 5, NOVEL 1

This, one of the best-known tales in the Decameron, has been supposed by the older commentators to be derived from the 'Idylls' of Theocritus, but there does not seem to be much resemblance. A somewhat parallel story of education by love occurs in the Hebrew version of 'Barlaam and Josaphat,' the abstract of which I give from the 'Barlaam and Josaphat: English lives of Buddha,' edited and induced by Joseph Jacobs, 1896, p. cxx. 'A king had a son who grew up coarse and thoughtless, ill-bred, and undignified. All the learned men of the kingdom tried in vain to improve him. One day his teacher appeared before the king and announced a new misfortune, the prince had fallen in love. When the king heard this he gave his mantle to the teacher, and thanked him for the good news. Summoning the girl to him he instructed her to refuse to have anything to do with the prince till he behaved in a more dignified and well-bred manner. Accordingly the prince set himself to improve his manners, and soon became a model of propriety.'

The reader may consult the able monograph by Ernst Kuhn, 'Barlaam und Joasaph. Eine bibliographisch-literargeschichtliche Studie.' Aus den Abhandlungen der k. bayer. Akademie der Wiss., I, Cl. xx. Bd. 1, Abth. München, 1893.

In 1546 Hans Sachs treated the story under the title of 'Der Edel Jung Cimon mit seiner lieben Ephigenie,' ff. 1, 2, 159 = 2, 207, ed. Keller, and on the same date as a

'meistergesang' with the title of 'Cymon mit Ephigenia' (Dichtungen, ed. Goedeke, i. 190).

It has been translated by M. Montanus in his 'Cymon und Iphigenia' (pp. 235-52 of his 'Schwankbücher,' edited by J. Bolte), and in more modern times it forms the subject of Paul Heyse's 'Braut von Cyprus,' 1854 = 'Novellen in versen,' ii. 1–85 (1873).

About the year 1570 there appeared an anonymous translation in English verse, 'A Pleasaunt and delightfull History of Galesus, Cymon and Iphigenia, describing the ficklenesse of fortune in love, translated out of Italian into Englishe verse by T. C., gentleman. Printed by Nicholas Wyer in Saint Martin's Passage besides Charing Cross'; it is in 12mo. black letter. Warton, vol. iv. p. 298 of ed. cited, says, 'I know not with what poet of that time the initials "T. C." can correspond except with Thomas Churchyard, or Thomas Campion.' In the 'Dic. Becc.,' p. 92, this is referred to as by C. T. (Christ. Tye). At present I am unable to refer to the original to see what initials the work really bears. According to Dunlop the tale 'has also formed the subject of a celebrated musical entertainment,' but no further reference is given and I am unaware to what he refers.

The story in the Decameron, is referred to by name and quoted by Greene in his 'Morando, The Tritameron of Loue, the seconde daies discourse' (1584, vol. iii. p. 91 of Grosart's edition).

It is also again treated by Greene in his 'Ciceronis Amor. Tullie's Love,' 1580 (vol. vii. p. 184 of ed. by Grosart, 1881–83). Here we find Fabius, the handsome but silly son of Vatinus, the Roman senator, nicknamed Fabius the fool, banished by his father to his farm in the country, espies Terentia asleep and becomes enraptured with her beauty, which he describes in the very words of Boccaccio. 'In this humour he began to descant of her seuerall beauties, praysing hir haire to be of golden, hir forehead of iuorie, hir lips coral, and aboue all hir two breasts which then began to appeare like pretie tender

buddes, in such simple sort so distinguishing of her fauours, that from a grosse clowne hee became to be a Judge of Beautie: especially coueting to see hir eyes which heauie sleepe had shut up, determining often to haue waked hir to haue contented himself with their sight.' Fabius in consequence of his love for her leaves his brutish ways and becomes studious and a courtier and one of the bravest young men of Rome. It is hardly necessary to do more than refer to Dryden's verse rendering from the Decameron.

The following bibliographical references, which I am unable to verify, are given by Mr. J. Bolte at p. 589 of his edition of the 'Schwankbücher' of M. Montanus: Bebel, Elegia, Amor Cymonis fatui, qui ex amore vir praestantissimus evasit, ex prosa oratione in numeros conversus; 'Cyprus erat quondam regnis decorata novenis' (Bebel, 'Oratio ad regem Maximilianum, &c.,' Phorce, 1504, bl. i. 4^a—l. 1^a = 'Bebeliana opuscula nova,' Argentorati, 1512, bl. Q 4^b—R 7^b; 'Elegia Cimonis denuo emendata,' Argent. 1514, bl. Qq 6^a — Rr 5^b), which is apparently identical with 'Historia Cymonis et Iphigeniae versibus elegiacis' (Add. MS. 10300 of British Museum; seventeenth century) 'Historie von eines reychen burghers son . . . Cimon uss Cippern,' Strassburg, J. Grüninger, 1516 (Heidelberg, München), 'Die alten Römer' (Cammerlander's 'Gesta Romanorum'), 1538, bl. 1^a; Chph. Bruno, 'Etliche historia und fabulen,' 1541, No. 9; W. Waldung, 'Cymon Galesus,' qui ex stulto et insulso homine per amorem virginis speciosae evadit vir prudens et sapiens,' Altdorf, 1616 (comedy); S. v. Birken, 'Sylvia oder die wunder-thätige schönheit' (an seinem Androfilo, 1656); Coornhert, 'Lustige historien, J. Bocatii,' 1564, No. 19; J. von Arp, 'Chimon, treur-blyeyndent-spel,' Amsterdam, 1639.

The following additional references I give from the 'Biblio. Bocc.' p. 152. 'It is reproduced in "Danza di Venere, Pastorale di Angelo Ingegneri, nell'Accademia de' Signori Olimpici di Vicenza detto il Negletto et L'Innestato in quella de' signori Innominati di Parma" (Vicenza, MDLXXXIV). This *novella* of Boccaccio has been explained

in an epic poem in xviii cantos, which has passed into three editions, the first is of the MDCCXCII, the second eight years later. The third is entitled, " Cimone, poema del maggiore Camillo Domenico Cajafa, accademico fiorentino e Italiano, pastore arcade e membro di altre insigne società letterarie. Nuova edizione riprodotta dall' autore in xvii Canti, abbellita e corretta. In Firenze presso Giuseppe Fantosini, in 1811. (Due volumi in 8vo di pagine xvi 238 e 231)." '

DAY 5, NOVEL 2

THE device of Martuccio to provide the king with arrows by having the archers' bow-strings made very fine so that the arrows could only be used with those strings and so that the enemy could not be able to use them, whilst the king's archers would be able to use those of the enemy, is related as history in Giov. Villani's ' Chronicle,' Book VIII, cap. 35, where it is related as the expedient of Kassan, son of Argon, Emperor of the Tartars, who thus completely defeated the Sultan of Egypt in 1299; the portion referring to this being, however, omitted in the edition of Villani by the Giunti, although it occurs in the earlier editions and in the MS. (See Manni, 338 and Schmidt, ' Beitrage,' 49.)

The tale is imitated in the sixth of the second decade of the ' Heccatomithi ' of Cinthio, of which the rubric is as follows: ' Fiamma loved Fineo, the girl's father is averse to the match. Fineo is taken, bound hand and foot, and put in a small boat and is then captured by pirates. In a similar manner, Fiamma takes flight so as not to be compelled to marry another, and she also is taken by pirates and sold to the King of Tunis. Fineo is also put in his custody. The two fly together and by the chances of fortune, are sent to Tunis. The king recognising their great love for one another causes them to marry and then sends them home with rich presents.'

There is also a distinct imitation of the tale in Greene,

'Perimedes the blacksmith,' 1588, the second night's discourse, 'Delia hir tale' (p. 47 of vol. vii. of ed. by Grosart, 1881–83), Martuccio Gomito being named Alcimides the lady retaining her name of Constance.

DAY 5, NOVEL 4

It is generally considered that the source of this tale of 'The Nightingale' is to be found in the 'Lai du Laustic' of Marie of France, a French poetess who lived in the twelfth century in England, and apparently for that reason, or for the sake of distinction, was called 'of France.' ('Poésies de Marie de France,' ed. by Roquefort, 2 vols., Paris, 1820, vol. i. p. 314.) The resemblance is, however, not very great as will be seen by the following: 'A woman in St. Malo amuses herself with a gallant, telling her husband she listens to the nightingale singing on the tree near her window. The old knight, her husband, kills the bird and throws her its heart, she sends it to her lover and he keeps it and wears it next his heart in a golden locket.'

In the 'Gesta Romanorum' (No. cxxi. of Swan's Transl.; Graesse, 'Gesta,' No. 121, vol. i. p. 239, of reprint of 1905; Oesterley's ed. of 1872, p. 470), the story is much the same; but the youthful knight, the lover, on hearing of the husband's cruelty to the bird says to himself, 'If this cruel old wretch only knew how much his wife and I are attached to one another he would treat me even more vilely.' Acting on this reflection he kills the aged husband, and subsequently on the death of his own old wife married the old knight's widow.

There is a MS. poem, written in the reign of Edward I, in the Cottonian MS. of the British Museum, called the 'Howl and the nightingale,' and which has been edited for the Percy Society in 1843. According to a note in

'Violier, &c.,' p. 289, this story is similar to the one in the 'Gesta' referred to above, but the resemblance seems to me to be extremely vague.

The old German poem of the 'Nightingale' (No. xxv of Hagen, 'Gesammtabenteuer') very clearly resembles the tale in the Decameron, as also does an Italian poem of the fourteenth century called 'La Lusignacca' which has been edited by Gaetano Romagnoli, Bologna, 1862, from a MS. of the fifteenth century. Lami in the 'Nov. Lett.' of the year 1754, vol. xv. 529, thinks that the poem is anterior to Boccaccio, but I agree with Landau in the opinion that both the German and Italian poems are from some prior French source, from which possibly Boccaccio may have derived his story. (For a full discussion of this point see Landau, pp. 124–26.)

The story is one of those which has been deemed to be true, but however this may be there can be no doubt but that the actors therein really existed. Dante refers to them in the Canto xiv. line 97 of his 'Purgatorio,' saying, 'Ov'e il buon Lizio e Arrigo Manardi' and the anonymous Florentine commentator on the 'Comedia Divina' relates the story from Boccaccio, but more shortly. (It will be found in story lxxiv in the 'Libro di Novelle antiche tratte da diversi testi del buon secolo della lingua,' Bologna, Romagnoli, 1868, Scelta di Curiosita letterarie.)

The story is translated by Nicholas de Troyes in No. 102 of his 'Grand Parangon des Nouvelles Nouvelles' (MS. only), and is retold in verse by D. Mahrold in his 'Roldmarsch Kasten,' 1608, bl. 422[a].

It has been imitated in French verse under the title 'Le Rossignol.' It appeared in 'Contes Nouvelles et poesies diverses du Sieur Vergier et de quelques auteurs anonymes,' vol. i, Rouen, chez Besoigne, 1743, pp. 364–74; vol. i. p. 104 of 'Œuvres de Vergier,' Nouvelle ed. Lausanne, 1750. This has been attributed to La Fontaine and is generally printed amongst his works, also to M. Lablin, Conseiller au Parlement de Dijon, and to M. du Trousset de Valincourt de l'acadèmie françoise, but bibliographers

are now agreed in ascribing it to Vergier. (See Cav. Capanti's booklet 'G. B. Passano e i soi novellieri italiani in prosa,' Livorno, Vigo, 1878, p. 60, quoted from Cappelletti, p. 405.) It is also imitated by Casti in his 'Novelle Galanti,' and according to Cappelletti, 405, it is also versified in canto 26 of 'La Corneide, poema eroicomico di Giovanni Gammerra,' Livorno, 1781. Cappelletti says, 'In this long poem the author passes in review all the husbands deceived by their wives and become celebrated in history commencing with Adam.'

There seems to be some reminiscences of this tale in Lope de Vega's 'No son todos ruiseñores,' where the lover of a young lady takes service with her parents as a gardener, and she frequently goes into the garden pretending she goes to hear the nightingale sing.

DAY 5, NOVEL 5

This story seems to be a true one. It is found in Tonduzzi's 'History of Faenza,' 1675, pp. 134–35, being taken as he says, from an old chronicle in the library of the Dominican friars in Faenza, as follows (I translate from Cappelletti, p. 407): 'An old Chronicle in the library of the Dominicans transcribed by Azurino in the book of his memorable events, f. 148, recounts another event which happened in this catastrophe (*i.e.* the taking of Faenza by King Luitprando in the year 740), and which is worthy of being noticed, viz. that a painter of the parish of St. Clements flying from the sack of the city with his wife and two male children and such few goods as they were able to carry away with them, left behind them an infant daughter whose tender age precluded the possibility of travel and which they hoped would soften the hardest heart. It happened that two soldiers came across this house and found the child unable to complain or even to be aware of its helpless state. The two soldiers, moved by pity, determined to adopt the child. One of them was a Parma man, the other a native of Cremona. Shortly

afterwards the one from Parma died, warmly entrusting the child to his comrade, who after a while returned to his own country, taking the girl with him. As she grew up she became beautiful and was beloved by several young men; amongst others was one of her brothers who with his father, mother, and his other brother had after their flight arrived at Cremona, and had remained there, maintaining himself by the exercise of his trade. One day, as not unfrequently happens amongst rivals, there occurred a not slight breach amongst this brother and another suitor for her hand. The neighbourhood being aroused, ran to the soldier, her reputed father, to pacify them, and in the dispute that arose they found from the speech of the youth from Faenza that he was a stranger, and on asking questions on this and where he came from and why he came to live in that place, he answered that he was from Faenza and had come to Cremona to fly from the insurrection in his country. The soldier then remembered the similar circumstances of the girl, and asking him out of curiosity where he lived in Faenza, whether he had father and mother or brothers, learnt the whole facts of the case and especially of the baby sister left in the house, of whom he had never been able to hear anything. The soldier thus became certain that the youth was the brother of the little girl that he had brought up, so sent for the father and mother and the other brother, and on questioning them found their stories all agreed, and he caused them to recognise their daughter on whom he had taken compassion and brought up as his own daughter. All present were divided between thankfulness and admiration for his kindness and assured themselves still more by a scar that the daughter had under the left eye caused by an accident, and which was still apparent. After floods of tears of joyfulness the daughter was given in marriage to the man who a short while before had desired to fight with her brother.'

Manni, 'Aggiunti e correzione, &c.,' p. 666, gives an extract from the old Latin chronicle above referred to,

which, however, differs somewhat in details from that of Tonduzzi.

Dunlop says the story bears a considerable resemblance to the plays of Terence and to the 'Incognita' of Goldoni, but as far as I can see the resemblance to Terence is only the very general one of the plot so common in the Latin dramatists of lost and recovered children, and as Landau points out (p. 322), there is a much closer resemblance to the 'Epidicus' of Plautus, where, without knowing it, the brother falls in love and nearly marries his own sister. Nor, as Cappelletti, p. 409, says, does there seem to be much resemblance to the 'Incognita' of Goldoni as mentioned by Dunlop.

DAY 5, NOVEL 6

THERE is hardly anything to be said on this tale in addition to the historical references in Manni, p. 346, and those by Dunlop and others that the incident of the two lovers being tied to a stake also occurs in Tasso's 'Gierus. liber.,' c. 11.

DAY 5, NOVEL 7

THERE is nothing to say as to the source of this tale. According to Schmidt, 'Beit.,' it has been imitated twice by Hans Sachs, first in 1540 as a history and again in 1545 as a comedy.

It is also imitated in the third of the second decade of the 'Heccatomithi' of Cinthio, of which the argument sufficiently explains the plot: Lurcone, King of Tunis, on account of the sterility of his wife, adopted as his legitimate heir his son by a gentlewoman of his kingdom; the child is given by the wife to one of her servants with instructions to kill him; the servant, however, leaves him on the seashore, where he is found and taken to Babylon and given to the Sultan. He grows up and becomes a brave cavalier and after some time goes to Damascus in the service of the king,

where he lies with the king's sister. They are both taken and about to be executed when he is recognised as the son of the King of Tunis and takes the lady to wife. It forms the ninety-eighth of Dietrich Mahrold's 'Roldmarsch Kasten' (1608), the rubric of which will be found in Bolte's edition of Frey's 'Gartengesellschaft,' p. 275.

The story forms the plot of Beaumont and Fletcher's 'Triumph of Love,' the second part of their 'Four plays or moral representations in one.' Here the lover has a rival for the affections of the lady in the person of his brother, the two being finally recognised as the children of the Duke of Milan. This also is one of the tales taken into 'H. C.'s' 'Forrest of Fancy.' 'Theodore enamoured of Maister Emerie's daughter . . . got her with child, for the which he was condemned to be hanged, &c.' (Koeppel, *op. cit.* 44.)

DAY 5, NOVEL 8

The 'Deputati alla correzione del Decamerone' state that this story was taken by Boccaccio (changing the names) from the Chronicle of Helinandus, the date of whose death is placed by various writers between 1212 and 1230, and this is followed by Dunlop and Cappelletti. According to Bottari, ii. p. 167, however, the prototype of it is in the poem called 'Vers de la mort.' Landau, p. 283, states that Liebrecht in his translation of Dunlop, p. 236, says that it is in the 'Flores' of this writer, in which view Landau agrees, and to the like effect Oesterley in his analogues to Pauli's 'Schimpf und Ernst,' p. 497.

The story, as taken by Vincent of Beauvais in 'Flores Helinandi Bellovacensis speculum histor.,' l. 29, c. 120, Duaci, 1624, is translated in Schmidt ('Beit.,' 56) and is very similar to that by Jacob Passavanti, a contemporary of Boccaccio (*obiit* 1357), in his 'Specchio della vera penitenza, (Distinzione 3, cap. ii. pp. 46–8 of the ed. by F. L. Poldori, 1863), from which source, of course, it may have been taken by Boccaccio, who, however, was, says Landau (p. 283),

acquainted with the work of Vincent of Beauvais. The story as given by Passavanti is as follows :—

'We read written by Helinand that in the county of Nevers there was a poor man of good life and who feared God, a charcoal-burner. One day, having lit the fire in his charcoal pit and being in his hut but watching it, he heard about the middle of the night loud cries; leaving his hut to see what it was he saw coming towards the charcoal pit a woman, naked and with dishevelled hair, and behind her a cavalier on a black horse and a naked dagger in his hand and with flames of fire issuing from the mouth and nostrils of both horse and rider. The woman arrived at the burning pit and was unable to pass and did not dare to throw herself into it. She was then caught by the rider, who seized her by her hair and plunged his dagger into her breast; falling to the ground covered with blood he again took her by her blood-stained hair and threw her into the pit of burning charcoal, where he left her for a short space of time, whence burnt and blackened by the fire he pulled her out and throwing her across his horse rode off by the way he came. The second and third night the charcoal-burner saw the same vision, and being a servant of the Count of Niversa, who was kind to him, went and told him what he had seen. The count went with him to the charcoal pit and they watched together in the little hut, when everything happened as on the three previous nights. The count was much horrified by the frightful vision, and as the cavalier was about to leave with the woman thrown across his horse the count abjured him to stop and explain the monstrous apparition he had just seen.

'The cavalier stopped his horse and said with much emotion, "Know then, Count, if you must know the martyrdoms that God has just shewn to you, that I am Godfrey your knight and brought up in your court; this woman against whom I am so cruel is the Lady Beatrice, the wife of your dear Knight Berlinghiero; taking pleasure in dishonest love led us on to sin together and finally led her to kill her husband so that we could still more easily continue

in our evil ways. We continued in this sin until the infirmity of death overtook us; just before death we repented; confessing our sins we received mercy from the Almighty who changed the eternal punishment of hell into the temporal punishment of purgatory." '

The story is also in the 'Dialogus Miraculorum' of Cæsarius of Heisterbach, Dist. xii. cap. 20, and is as follows (I translate from Landau, p. 284): 'The concubine of a priest before her death had made for herself shoes with thick soles, saying, "Bury me in them for I shall want them." The night of her death a knight was riding down the street in the bright moonlight accompanied by his attendants when they heard a woman screaming for help: it was the concubine in her shift and with the new shoes on her feet fleeing from a hunter. One could hear the terrible sound of his horn and the yelping of his hounds. The knight seized the woman by her hanging tresses, wound them round his left arm and drew his sword to protect her. The woman, however, cried out "Let me go, let me go, he is coming!' As the knight, however, would not let her go she tore herself away from him and in so doing left her locks wound round his arm; the hunter then caught her up, threw her across his horse and rode away with her. On the knight returning home he related what he had seen and was not believed until they opened the woman's grave and found that her hair was missing.' Dr. Alexander Kaufmann in his Cæsarius von Heisterbach, 'Ein Beitrag zur Culturgeschichte des zwölften und dreizehnten Jahrhunderts,' 2nd ed. 1862, p. 131, refers to Wolf, 'Beitrage,' ii. p. 143; Wolf, 'Niederländische Sagen, 349; Liebrecht, Gervasius von Tilbury, pp. 204 *et seq.*

The story is also in Pauli's 'Schimpf und Ernst,' No. 228 of the edition of Oesterley, somewhat similar to the one in Passavanti, the woman, however, being thrown into the water instead of into the fire. Oesterley, p. 499, refers to the following additional works in which the story occurs but which I am unable to refer to: Bromyard, 'Summa praedicantium,' A. 17, 12; Scala Celi (Fratr. Joannis

Junioris) Ulm 1481, f. 111[b]; 'Speculum exemplorum,' Daventr. 1481, fol. ed. Major, Duaci, 1611, 8vo, 4, 62; Plenarium, oder Evangeli-Buch.,' Basel, 1514, f. 40[b]; Geiler, 'Evangelia,' Strassburg, 1522, f. 30[b] sign. Evj verso Sp. 2.

The story of the spectre huntsman, however, goes back to the stories of Norse mythology of Odin (Wuotan) where in this character he pursues the woman of the wood. (See Grimm's 'Deutsche Sagen' i. p. 248, and his 'Deutsche Mythologie' p. 575; Simrock's 'Mythologie' 2nd. ed.) Dunlop (p. 105 of vol. ii), Cappelletti (162, &c.), Wesselofsky in his 'Favola della fanciulla perseguitata' (Pisa, 1866), and (Bartoli, 'Precursori,' &c.) are of opinion that Boccaccio may himself have taken his tale from some local oral tradition.

The use made of the story in the Decameron of the spectre horseman to induce to his affections the lady who had previously rejected him makes the tale analogous to the well-known story of 'the weeping dog' which occurs in so many versions of the Seven Wise Masters,' and which is to the following effect. An old woman gives pepper to her dog so as to make tears come into its eyes, she then takes it to a lady and tells her that the dog was formerly her friend (in some versions mother or sister) and had been changed into this form because she had refused the love of one who was much in love with her, and implored the lady, so that a similar fate should not befall her, not to refuse the love of her lover. (For a full discussion of this story, its sources and ramifications, reference may be made to, amongst other works—Keller, cxlvi; Buhel, xlvii; 'Gesta Romanorum,' Oesterley, p. 499, No. 228; Jacobs' 'Aesop's Fables,' vol. i. p. 266; Clouston's 'Sindibad,' 244.

The story as told by Boccaccio is repeated by the anonymous commentator on Dante. (See 'Commenti alla Divina Comedia' d'Anonimo Fiorentino, Bologna, 1866, and Zambrini, 'Libro di Novelle Antiche,' Bologna, 1868, pp. 196–221.) According to Wesselofsky in his 'Favola della fanciulla perseguitata,' Pisa, 1866, p. lv, the story is taken

from the Decameron into the 'Hypnerotomachia Poliphili,' of Francisco Colonna, 1463–94, Lib. II. cap. 3, and it is imitated in *terza rima* by Dionigi Strocchi, born 1762, and according to Cappelletti, p. 170, by Paolo Costa in *terzino* in 1839. According to Schmidt, 'Beit.,' Hans Sachs has imitated it in ryme as 'Historia' in the year 1540, and we also find it in D. Mahrold's 'Roldmarsch Kasten,' 1608, bl. 436^{b}. The only French version with which I am acquainted seems to be that of Nicholas de Troyes, No. 102 (MS. only) of his 'Grand Parangon des Nouvelles Nouvelles.' In England it early formed the source of a poem called 'A notable historye of Nastagio and Traversari no less pitifull than pleasaunt,' translated out of Italian into English verse by C. T. [Christopher Tye], London, by Th. Purfoote, 1560,' and it is also the first of Turbervile's 'Tragical Tales,' and of course, as is well known, is retold in verse by Dryden under the title of 'Theodore and Honoria.'

DAY 5, NOVEL 9

Landau, p. 24, compares this beautiful tale of devotion and self-sacrifice to the Buddhist self-sacrificial legends (in 'Mémoires sur les contrées occidentales trad. du Sanscrit en Chinois par Hiouen-Thsang et du Chinois en Français, par Stan. Julien,' vol. ii. p. 61 ; Benfey, ii. p. 542), in which Buddha changes himself into a dove and lets himself be roasted to provide food for a family of a starving fowler and which Benfey, ii. p. 543, says is the original form of the story of the dove and the fowler in the 'Pantschatantra' (see Lévêque, *op. cit.* 330)—Pant. iii. seventh story ; Benfey, ii. 247 ; 'Mahâbhârata,' xii. v. 546, where the male dove similarly sacrifices himself to feed the fowler, and acting on the maxim 'one must respect even with one's life the laws of hospitality.'

In Ovid, 'Metamorphoses,' viii, we have a similar trait where Jupiter and Mercury take the human form with the object of seeing if the inhabitants of a village practise the laws of hospitality towards strangers. Philemon and

Baucis recognising them to be gods offer to sacrifice to them their only goose, the bird flies to them for protection and they forbid it to be killed (Lévêque, *op. cit.* 326).

A somewhat similar story of magnanimity is told of the celebrated Hatim Tai, who lived in the latter half of the sixth century, and who sacrificed his favourite horse to provide a meal for the ambassador of the Greek Emperor, who had been sent to demand it of him, of which fact Hatim Tai was unaware. (Quoted from D'Herbelot in 'The adventures of Hatim Tai,' a romance, translated from the Persian by Duncan Forbes, A.M., Oriental Translation Fund, 1830, Pref. p. ix.)

There is a *fabliau* of the thirteenth century called 'Guillaume au Faucon,' Barbazan-Méon, iv. 407; Legrand, iii. 307; Montaiglon, ii. 92 (see also 'Hist. Litter. de la France,' xxiii. pp. 181–82), which is in some sense the counterpart of the tale in the Decameron. Here a young page is in love with his 'chatelaine.' During the absence of the husband he declares his love, but is sternly repulsed. He swears he will neither eat nor drink until she has mercy on him. He fasts for four days, and on the husband returning home he asks his wife why the page is so ill. She, touched at this, answers that the youth had begged for his favourite falcon, and she had thought right to refuse him. The knight reproved his wife and ordered her to give the falcon to the youth. 'Since my husband wishes it I refuse you no longer.'

This has been imitated by Trubert, the latter part of which is given by Legrand, p. 317.

There is a tale which may be termed the counterpart to this tale in the Decameron, and which, like it, shews the love of hawking and the affections of the knights for their hawks, in the eighty-fourth of the 'Gesta Romanorum.' Here a noble lady presents her falcon to a knight at his request, but on condition that he should not on account of his affection for it rob her of his society. However, he becomes so fond of it that he neglects her. She asks him to call and see her and to bring the falcon. He

does so, and she kills it so that it should no longer be a cause of monopolising his affections.

The story seems to have been very popular and has given rise to several poetical and dramatic versions, of which I give the following short particulars; more detailed information and analysis of the versions can be found in the brochure by Mr. R. Anschütz, 'Boccaccio's Novelle vom Falken und ihre Verbreitung in der Litteratur, nebst Lope de Vegas Komödie el Halçon de Federico.'

In Germany it has been treated as a poem by Hans Sachs in 1543, professedly from the Decameron, and by Hagedorn in 1738, from La Fontaine and from Hagedorn in a comedy in one act of 1776. It also seems to have been treated by Goethe in a dramatic form of which, however, nothing appears to be known beyond the references in two of his letters to Frau von Stein (see Anschütz, p. 18).

In Spain it has been treated by Lope de Vega in his comedy of 'El Halçon de Federico,' which is reprinted by Mr. Auschütz in the above-mentioned brochure.

In France, as is well known, it has given rise to La Fontaine's 'Le Faucon,' which in turn has furnished the following dramas:

'Le Faucon, ou La Constance,' a comedy in one act, in verse, by Dauvilliers, represented January 1718, and printed at Munich the same year in 8vo.

'Le Faucon,' comedie in one act in prose, by Fuselier, acted at the Théâtre Italien, August 16, 1719.

'Le Faucon,' comedy in one act in verse, by Mlle. Barbier and l'Abbé Pellegrin, acted Théâtre Français, September 1, 1719.

'Le Faucon, ou les Oies de Boccace,' by Delisle de la Drévetière, a comedy in three acts in prose, which has been referred to under Day 4, Proem; an analysis in 'Dictionnaire dramatique,' vol. i. p. 474.

'Le Faucon,' an opéra comique in one act in prose, by Sedaine, 1772, acted November 2, 1771; an analysis also in 'Dict. dramat.' i. 473.

'Fédéric et Clitie,' comedy in three acts in verse, by Théis, 1772.

'Le Faucon,' comedy in one act, by Radet, acted at the Théâtre du Vaudeville, November 23, 1793.

J. Barbier et M. Carré, 'La Colomb,' opéra comique in two acts, 1863, where the action concerns a dove.

In English it has been treated as a poem by Longfellow from the Decameron, in his 'The Falcon of Ser Federigo,' in the 'Tales of a Wayside Inn' (1863), and as a drama by Tennyson in 'The Falcon,' first acted in December 1879 (printed in his 'The Cup and the Falcon,' 1884). William Black repeats the story, but with some variations, in prose in the fifth chapter of his novel 'Sabina Zembra,' 1887.

DAY 5, NOVEL 10

THIS story is taken from the 'Golden Ass' of Apuleius, lib. 9, where it is related much the same as in the Decameron, including the intercalcated story told by the husband of his neighbour's wife, and with an addition of the husband's revenge on the lover, and which is perhaps hinted at in the Decameron. In this story the *dénouement* is purposely brought about by the metamorphosed ass as a revenge for his previous ill-treatment by the baker's wife.

Manni, Dunlop, and Schmidt compare the tale to the thirty-first and thirty-third of Morlini, but the last citation is an error, as also is the reference in a note of Dunlop to Hagen, No. xli. which refers to Day 7, Nov. 2. The first mentioned is taken by Morlini from the tale by Apuleius and not from the Decameron direct, and contains the incident of the revenge taken by the husband on the lover, but omits that of the discovery of the gallant by means of the ass treading on his fingers. Schmidt refers to Bandello, Part I, No. 6, but here the resemblance is only that, to Pirallio is attributed the same vice as to Vinciolo in the Decameron. Landau thinks (p. 318) that notwithstanding that the story is found in Apuleius something similar may have happened to Vinciolo.

R. Köhler in Wagner's 'Archiv. für die Gesch. deutscher Sprache,' i. pp. 452–57, 1873 (reprinted in his 'Kleinere Schriften,' vol. iii. 57) refers to—

'Wissbadisch Wisenbrünlein: Das ist, Hundert schöne kurtzweilige, zum theil new, zum theil aber aus etlichen Lateinischen vnd Teutschen Scribenten zusammen gelesene vnd verdeutschte Historien. Allen, bevorab aber zum Wissbad reysenden; Mann vnd Weibspersonen, ohne verruckung Zucht und Ehr, gantz kurtzweilig, lustig vnd lieblich, zu lesen und zuhören; An jetzo zum ersten in Truck gegeben. Raphael Sulpicius à Munscrod Germanus. Franckfurt, Jn verlegung Nicolai Bassaei Erben, Jm Jahr Christi, 1610. 216 seiten. 8vo.' (Gedruckt zu Darmbstatt, durch Balthasar Hofmann, Im Jahr, MDCX.)

'Wissbadisch Wisenbrünnlein, Ander Theil: Das ist, Hundert schöne kurtzweilige vnnd liebliche, zum theil Newe, zum theil aber auss etlichen Lateinischen vnd Teutschen Schribenten, zusammen getragene vnd verdeutschte Historien. Allen vnd jedwedern (bevorab aber zum Wissbad reisenden Mann vnd Weibspersonen) ohne verruckung Zucht vnd Ehre, gantz lieblich vnd kurtzweilig zulesen, vnd zuhören, an jetzo erstlichen in Truck verfertigt. Durch Michael Caspar Lundorff, Ciuem Moeno-Francofurtensem. Gedruckt zu Darmbstatt, durch Balthasar Hofmann, Jn verlegung der Bassaeischen Erben. MDCXI. 240 seiten. 8vo.'

The true name of the author is Michael Caspar Lundorff as appears from the latter part of the second part of the above-mentioned work, the other name being an anagram of his true name. (See Köhler, p. 58, of 'Kleinere Schriften,' vol. iii.) Köhler on p. 63 *et seq.* of 'Kleinere Schriften,' vol. iii. gives a list of the various tales contained in the above, in which we find (p. 162, No. 75 of the first part) the following tale which is related to this tale in the Decameron. 'Von einem sehr fürnemmen vnnd stattlichen Jungen Gesellen, wie es demselben auff seiner Buhlschafft ergangen.' Köhler refers (p. 67) to Marianus, 1602, p. 75.

This is one of the stories included in M. Montanus'

'Gartengesellschaft,' chap. 94 (pp. 367–74 of the ed. of his 'Schwankbücher' by J. Bolte). The editor at p. 624 refers to Hans Sachs, 'Die Müllerin und ferberin,' meisterlied of 1546 (Mg. viii. 33), from Apuleius; Wieland, 'Teutscher Merkur,' 1785, ii. 174; Brantone, 'Œuvres,' ed. Mérimée et Lacour, ii. 198 ('Recueil des dames,' ii. disc. 1).

DAY 6, NOVEL 1

THERE is really nothing more to be said on this story of Oretta and the garrulous knight than what has already been said by Manni, except to remark that it is copied almost verbatim by Sercambi (1347–1424) in his *novelle* 'De pulchra respontione,' No. x of his 'Novelle inedite,' ed. by Aless. D'Ancona, 1886 (Vol. 12 of the Collezione di operette inedite o rara publicati della Libreria Dante in Firenze). It is one of those taken by Sansovino into his 'Cento Novelle,' where it is the fourth of the fifth day.

DAY 6, NOVEL 3

NO original of this story seems to have been discovered: Manni, on the authority of older writers, holds it to be completely true, and, indeed, he says he was shewn a gilt silver *popolino*, which must have been one of those with which the covetous wife in the Decameron was bribed. Well may Landau (p. 323) regret that Manni did not further extend his researches, when he might have found the reliques of Fra Cipolla or the heliotrope of Calandrino.

The story is the seventh of Sercambi, 'De Motu plausibili,' ('Novelle di Gio. Sercambi,' Bologna, 1871, p. 51), being told of the ambassador at Milan of the emperor and the niece of a brother of the signor of Milan. It seems to be translated by Nicholas de Troyes in the 146th of his 'Grand Parangon des Nouvelles Nouvelles' (MS. only), and the sixth of the introduction to Cinthio's 'Heccatomithi'—of how Lucino deceives a rapacious courtesan named Nea by means of false money, and is much applauded therefor; whilst she is obliged to leave Rome on account of the jokes made against her—seems to be also related to the present tale in the Decameron.

DAY 6, NOVEL 4

THIS entertaining tale of the one-legged crane is one of those that is to be found in the jests told of Nasr-Eddin Hodja, referred to under Day 3, Nov. 8, where it is to be found under No. 75 of the edition cited; here it told of a goose and not of a crane. As Landau has pointed out on p. 335, Nasr-Eddin lived at the time of Tamerlan (born in 1336 and who in 1360 reached the throne), the story can hardly be the source of the novel in the Decameron. It is also told, as in the Decameron, of a crane in Pauli's 'Schimpf und Ernst' (No. 57, p. 48 of the ed. by Oesterley). It also forms part of the long and wearisome play of about 1444 called 'Chrisis' by Enea Silvio Piccolomini, afterwards Pope Pius II. Here again it is a greedy cook who steals the leg of a crane and tells his master they have only one. This play will be found analysed in W. Creizanach's 'Geschichte des neueren Dramas,' vol. i. pp. 564–69, where by the by he refers in error to Day 6, Nov. 3.

We find it again in the seventy-seventh chapter of M. Montanus's 'Gartengesellschaft' (pp. 335–37 of the edition of his 'Schwankbücher' by J. Bolte).

It is the ninth of the fourth day of Sansovino, 'Cento Novelle,' from the Decameron, and it reappears in Tarlton's 'News out of Purgatorie,' under the title of 'The tale of a cook and why he sat in Purgatorie with a crane's leg in his mouth (p. 78 of ed. cited). It also occurs in the 'Passa-Tempo de' curiosi,' &c. (p. 119 of ed. cited), where it is again told of a crane; also in the 'Arcadia in Brenta' (p. 108 of ed. cit.), where it is told of a cardinal. It is imitated in verse in Book III, No. 3 of 'Le Petit-neveu de Boccace ou contes nouveaux en vers, revue, corrigée et augmentée de deux volumes,' Amsterdam, 1787 (vol. i. p. 161).

The story also seems to have been treated in more modern times, for an editorial note to a query in *Notes and Queries* of May 15, 1909 (10 ser. xi. p. 388) says, 'The one-legged goose' beginning 'a wealthy gentleman in Hertfordshire' was written by J. R. Planché and will be

found in Routledge's 'Temperance Reciter' (Routledge & Sons), pp. 182–84, and a correspondent 'L. L. K.' in the same periodical of May 29, 1909 (10 ser. xi. p. 438) says, 'I heard this anecdote in Hungary long before 1870. The culprit in this case was a gipsy messenger, who had to deliver a roast goose.'

Mr. J. Bolte at p. 613 of his edition of Montanus's 'Schwankbücher' refers to the following, viz.:

Hans Sachs, 'Von einem koch mit dem krönich, meisterlied im rosenten H. Sachsen,' 1540 (Mg. v. 125^{b}); 'Der koch mit dem Krannich,' 1540 ('Fabeln und Schwänke,' ed. Goetze, No. 64); 'Der koch mit dem Kranich,' 1559 (fol. 2, 4, 112^{b} = 9, 474 of ed. by Keller = 'Schwänke,' ed. Goetze, No. 247; Bidermann, 'Utopia,' 1691, 6, 18, p. 323 = Hörl. 'Bachusia,' 1677, p. 345; Hermotimus, No. 72, 'De gruis pedibus' ('Frischlini facetiae,' 1660, p. 350); 'Vademecum für lustige leute,' iii. No. 226 (1767); Zocher, 'Du schönes grünes Alpenland,' 1898, p. 354, 'Die pfiffige köchin' (poem); Amalfi, 'Un fonte di M. Somma,' 1892, p. 19; 'La fleur de toutes nouvelles,' No. 11; 'D'Ouville, i. 505; Timoneda, 'Sobremesa y alivio de carminantes,' 1576, 2, No. 45 (Biblioteca de autores españ, iii. 1846; Stiefel, 'Archiv. f. n. spr.,' 94, 148) = Loockmans, 71 lustige historien, 1589, No. 41, 'Van eenen quidam, die seyde dat de reygers maer een been en hadden'; Coornhert, 'Lustige historien Joa. Bocacii,' 1564, No. 28; Volkskunde, 2, 88 (Gent, 1889) = Teirlinck, 'Le Foklore flamand,' p. 27; P. de Mont en Cock, 'Vlaamsche vertelsels,' 1898, p. 153.

Köhler ('Kleinere Schriften,' vol. i. p. 496) refers to Coelho, F. A. No. 54 (it is not quite clear whether he refers to his 'Contos populares,' Lisboa, 1879, or to his 'Contos nacionaes,' Porto, 1882, so I give both references); Wolf, 'Wodana,' p. 149 (1843) = Wolf, D. M. No. 32 (1845), Schiefner, 'Rhampsinitsage'; 'Mel. asiat.' vi. 164.

According to Oesterley's notes to Pauli, p. 479, and Liebrecht's notes to Dunlop, ii. p. 108, the story is also to be found in the following: Didaci, 'Bernardini Dilingae,'

1691, 8vo, i., vi., c. 4; Lange, Joh. Petr., 'Deliciae academicae,' 1–4, Heilbr. 1666, 8vo, i. 57; Gerlach, Saml., 'Entrapeliarum libri tres,' 1–3, Leipzig, 1656, 8vo, ii. 36.

DAY 6, NOVEL 7

I am not aware of the source of this story or any tales analogous to it. It seems, however, to have been translated by Nicholas de Troyes in No. 110 of his 'Grand Parangon des Nouvelles Nouvelles' (MS. only), and it is imitated in D. Mahrold's 'Roldmarsch Kasten,' 1608, bl. 370^{b}, with the locality changed to Augsburg.

DAY 6, NOVEL 9

This story of the 'houses of the dead' is related very shortly of Dino of Florence, apparently the celebrated physician Dino del Garbo; by Petrarch in lib. ii. cap. 3 of his 'Rerum memorandarum.'

The anecdote is also related by Benevenuto da Imola in his commentary on the 'Divine Comedy' of Dante, and it also forms the fifth of the fifth day of Sansovino's 'Cento Novelle.'

DAY 6, NOVEL 10

This tale of the 'Frère' Cipolla and the relics of the Angel Gabriel seems to be in its essence of Oriental origin. It is given by Benfey, i. p. 408, from W. Taylor's translation from Oriental MS. i. 131 from a Tamul collection of stories called Cathamanchari = Sanscrit Kathâmanjari or pearl of stories.

I retranslate from Benfey, being unable to refer to W. Taylor's translation. 'One day the wife of a Pandya king said to her husband, "How is it that you pay your minister of state 1000 gold pieces a month whilst he does nothing but only makes speeches to you and you only give two or three pieces a month to those who work for you day and

night ? " The king said, " I will explain to you by an example." He took two little jewel caskets in each of which he placed some hair and some ashes and closed them up. He then called his minister and a soldier whom the queen had pointed out to him, gave a casket to each and said, " Go and take this to the king and when you have done this come back again." They both set out on their journey. When the minister arrived at the king of Sera he said, " The Pandya king sends to thee this casket." The king opened it and when he found nothing but hair and ashes, he angrily exclaimed, " What means this ? " The minister, although he had only just then discovered the contents of the casket, with great presence of mind answered, " Your Majesty, our king a short while ago made a sacrifice, from which a spirit proceeded and nothing but some hair and ashes was left, therefore the king sends you a part, for it is a soul-saving present for kings. Keep it carefully I beseech thee." When the king heard this explanation he rejoiced, gave the minister a present and also sent back by him to the Pandya king valuable gifts in exchange. The soldier was then brought before the king of Sera and respectfully presented his casket; when the king opened it he was again angry and asked, " What does this mean ? " The soldier, however, remained dumb and did not know what to reply. The king in a fury said, ' Does the Pandya king dare to insult me so ? ' and ordered his servants to seize the soldier, beat him and turn him out.

' When the minister and the soldier returned to the court of the Pandya king, he told his wife of the different results of his mission and asked her " who merited the highest reward." The queen was abashed and went silently away.'

The story also occurs in a shortened form in the ' Cukasaptati,' fifty-second night, which Benfey translates from the translation of Galano, as he says (i. p. 409) ' the Petersburg MS. of the Cukasaptati has a blank from p. 47 to p. 57.' The story is as follows (I translate from Benfey) : ' In the town of Saneravati there was a king Somila, whose minister Sucila had a son named Vishnu, who was sent by the

king on an embassy against war and with a view to peace. However, he fell in disgrace with the king and lost his post, but although poor, he remained proud and full of self-conscientiousness, on account of which the king would not speak to him. One day the minister said to the king, "My son loves the king, he is well meaning and learned in statesmanship, I therefore beseech you to send him on an embassy." The king, who was of another opinion, put ashes in a box, sealed it up and said to the minister's son, "Take this to the king of Anga.' When Vishnu came to the king and the box was opened it was seen that it only contained the unlucky ashes. When the king saw this he was angry and the minister's son with great presence of mind said, "My king has just made a sacrifice of a horse and sends you these ashes, which are soul-healing." When the king heard this he arose, embraced Vishnu and took him into his favour and subsequently sent him back with rich presents.' The version in the German translation of R. Schmidt of the 'Textus ornatior,' p. 142, is to the same effect, but with different names to the version given by Benfey. Landau, p. 92, quotes a similar story from the Talmud (Traktat Taanith, f. 21[a], Synedrion, 109[a]) of Nachum Gamsi. He is sent on a deputation to the Roman emperor to deliver to him a present from the Jews of a casket of jewels. Whilst in an inn on his journey some thieves stole his jewels and put earth in the casket. When Nachum saw it he said, 'This even is for good,' continued his journey and delivered the casket to the emperor, who when he saw the contents of the casket was very angry and ordered the Jew to be put to death. The prophet Elias then appeared to the emperor in the form of a Roman and said, 'Perhaps this is earth from the tomb of Abraham with which one can conquer all one's enemies.' They tried it against one of their enemies and it succeeded and Nachum was rewarded, &c.

There seems to be no doubt that this tale, which gave such offence to the Church and which caused Boccaccio to be formally censured by the Council of Trent, is intended to be a satire on the relics so common in those days, and

which in many instances were fraudulently imposed on an ignorant and credulous public by some of the lower orders of the clergy. A similar satire is found in Chaucer's Prologue to the 'Canterbury Tales,' where the pardoner is introduced:

> 'For in his male he hadde a pilwebeer,
> Which, that he saide, was oure lady veyl;
> He seide, he hadde a gobet of the seyl
> That seynt Petur hadde, whan that he wente
> Upon the see, till Jhesu Crist him hente.
> He hadde a cros of latoun ful of stones,
> And in a glass he hadde pigges bones.
> . . . . .
> And thus with feyned flaterie and japes,
> He made the persoun and the people his apes.'

Some equally absurd relics are referred to in chapter xxxviii. of Estienne's 'Apologie pour Hérodote,' vol. ii. p. 305, as, for example, the breath of our Saviour in a phial; the milk from the breast of the Virgin Mary; her hair; the horns which Moses wore when he descended from Sinai, &c. Numerous similar instances will be found in Sir David Lindsay's 'Satyre of the three estates' (edited by Early English Text Society); M. Luther's 'Table talk,' ed. Hazlitt, 1857, p. 192, a flame from the burning bush of Moses in the old morality play called 'The pardoner and the Friar' (Dodsley's 'Old English plays,' ed. Hazlitt, &c. vol. i.), and other instances will be found quoted or referred to in Manni, p. 455; L. A. Muratori, 'Dissertazioni sopra le antichita Italiane,' Milan, 1752, vol. iii. p. 251; Bottari, i. p. 60; Dunlop, ii. 110.

According to Schmidt, 'Beit.' p. 65, the story has been made into a 'Schwank' by Hans Sachs in the year 1558, 2, 4, 198. There is also a very vague resemblance in the story of the third of the first day of Parabosco, where a monk has a trick played on him by a married woman, whom he had persecuted with his attentions, and her husband. They induce him to hide himself in a big chest and have him carried to the church where he had been announced to preach. On his being discovered in this woful plight

he wittily extricates himself by pretending he was representing to them the resurrection of Lazarus after his death and burial.

The Decameron is more closely followed in the tale in Tarlton's 'Newes out of Purgatorie' (pp. 82 *et seq.* of ed. cited), where it forms the second incident of 'The tale of the Vicar of Bergamo and why he sits with a coale in his mouth in Purgatory.'

Greene also refers to it in his 'Spanish Masquerado, 1589' (Grosart, vol. ii. p. 266).

There is a French rendering of it by Grécourt (p. 91 of ed. of 1745), where a song is substituted by a village farceur for the curé's Papal Bull. Extracts of this will be found in the analysis of this and the tale in the Decameron in 'L'art de désopiler la rate,' &c., vol. i. p. 122.

It is told, but only in a few lines, in the facetiæ of Bebelius, 'De Stationario,' lib. i. p. 16 verso of ed. of 1555, and p. 64 of ed. of 'Niodemi Frischlini,' &c., 1661. It is also the 226th of 'Jocorum atque seriorum' of Otho Melandro, p. 183 of ed. of 1617 (Franckfort), where it is told of the Archangel Michael and is stated to be from Joannes Langus' 'De beata vita,' f. 176.

It also seems to be in the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes, No. 112, 'of a monk called Brother Ciboulle who made the populace believe that the feather of a parrot was a feather of the Angel Gabriel when he came to announce the Incarnation of the Son of God.' This is not one of those reprinted by Mr. E. Mabille in his edition.

It also forms the subject of the 104th chap. of M. Montanus's 'Gartengesellschaft.' Mr. J. Bolte in his notes to his 'Schwankbücher,' p. 628, refers to the following:

Kirchhof, 'Wendunmut,' 1, 2, 76–77, and 5, 47; Hulsbusch, 'Sylva sermonum,' 1568, p. 280, 'Hierophanta ostendit foenum pro reliquiis'; 'Zimmersche chronick[2],' ii. 452, 1; (Martin Vischer, stationierer, zeigt in Mösskirch heu statt des heiltums von St. Bernhartsperg); M. Chemnitius, 'Examen concilii Tridentini,' 1596, 4, 12[a]; Bütner-

Steinhart, 'Epitome historiarum,' 1596, 6^{b}; Zanach, 'Histor. Erquickstunden,' 4, 2, 647; Gerlach, 'Entrapeliae,' 1, No. 635 (Tetzel); Lange, 'Deliciae academicae,' 1665, 3, 61; Löscher, 'Vollst. reformationsacta,' 1, 410 (Iselin); H. Sachs, 'Der prueder zwiffel,' 1540 (Mg. 5th, 114^{b}); and 'spruchgedicht,' 1540 (Schwänke, ed. Goetze, No. 61); 'Der münnich zwiffel mit sèim heiltumb' (1558 f. 2, 4, 99^{a}=9, 420 of ed. of Keller)=Schwänke ed. Goetze, No. 217); Baumbach, 'Abenteuer und Schwänke,' 1884, p. 159, 'Die gestohlene feder'; 'Den roomschen Uylenspiegel,' p. 455.

DAY 7, NOVEL 1

Boccaccio at the end of this story states that an old lady told him that it was a true story, and that she had heard it as a child. Manni (463 *et seq.*) seeks to prove from the records of the family of Mannucci that it relates to Mona Tessa, daughter of Mannuccio and wife of Neri Pegolotti, and who was born in 1307, and it is not improbable that the story may be true with the exception of the change of names.

In the *fabliau* called 'Le revenant,' by Pierre Anfons (printed in Meon, 'Nouveau recueil,' i, 174; Montaiglon, vi. p. 138, and analysed by Legrand, ii. 398—in the original the *fabliau* has no title; that of the 'Revenant' being given by Legrand. Montaiglon calls it 'Du Chevalier qui recovra l'amor de sa dame' after verses 246–47 of the text) there is an instance of a lover personating a ghost, but the *dénouement* is different from the tale in the Decameron. Here a knight fights in a tournament for the love of a lady; being a winner, she according to her promise, gives him a rendezvous. Whilst waiting for her he falls asleep. The lady, angry at this, sends her maid to him and tells him never to come again. The knight however strips off his clothes and in his shirt only with his sword in his hand, approaches the chamber of the lady and her husband, and pretends that he is the spirit of one of the knights who had been killed that day, and that he comes to ask pardon of a fault he had a long while ago committed towards the lady, and that his spirit will have to visit her every night until he is forgiven. The stratagem succeeds and the lady pardons him. This *fabliau* is imitated by

Imbert in his 'Nouvelles historiettes en vers,' livre 2ⁿ, conte ix. p. 81 of ed. of 1781.

Landau, 'Beit.' 128, says that the eighth story of the fourth night of Straparola bears some resemblance to this story, but it seems to me to be much nearer to the story of Friar Rinaldo charming the child in the third of the seventh day of the Decameron, and is accordingly treated under such head.

In the year 1694 Jacques Vergier has a 'conte en vers' of a 'Revenant' but slightly different to the others. The lover comes at night and wakes the husband, says he is the spirit of the husband's brother recently dead and sends him to the church to pray for the deceased; whilst he does this the ghost takes his place (vol. i. p. 176 of 'Œuvres de Vergier,' nouvelle edition, Lausanne, 1750, 2 vols.).

DAY 7, NOVEL 2

This story of 'The lover in the cask' is practically a translation of the story in the ninth Book of the 'Metamorphoses of the Golden Ass of Apuleius.' It is followed so closely by Boccaccio that there is no need to give an analysis of it which, moreover, may be found at length in 'Manni' (pp. 467 *et seq.*) together with the version of the 'Golden Ass of Firenzuola.' As Manni justly observes, Firenzuola in making his version must have had under his eye the tale in the Decameron. I may refer more particularly to the following points: In Apuleius the husband himself offers to get into the cask to cleanse it. In the tale in the Decameron and the version by Firenzuola it is the wife who proposes this.

There is a slight, but only slight, analogy between this story and the *fabliau* of the 'Cuvier' (Barbazan, i. p. 147; Barbazon-Meon, iii. 91; Montaiglon, i. 126; Legrand, iv. 47). A woman is bathing with her gallant, a priest, when the husband unexpectedly arrives with friends, the pair quickly dress, pour all the water out of the tub and the 'clerc' hides under it. The husband himself, puts

a table-cloth on it and proceeds to set out the provisions he had brought with which to entertain his guests. The neighbour from whom the wife had borrowed the bathing tub sends for it: the husband was about to give it to the messenger, when the wife tells the messenger to say she still wants it and that she (the neighbour) should know 'what need is.' The neighbour, who then comes in and understands quite well what is meant, fetches in a rascal from the street and gives him money to go and call 'Fire,' which he does, when the merchant and his friends run out of the house, and the priest by this subterfuge is enabled to escape. In the 'Délices de Verboquet le Genereux,' 1623, p. 83, it is rather different. Here the wife has a gallant hidden under a tub and is afraid of his being discovered by a barking dog, so she goes out of the house and comes back with her clothes awry and calls for help and says she has been assaulted by two scoundrels; the husband rushes out after them, and thus the gallant is enabled to escape. The tale as in both Apuleius and Boccaccio is closely followed by Morlini in his thirty-fifth tale, and it forms, of course, Lafontaine's 'Le cuvier.' It is, however, the tale in the *fabliau* which is followed in the German form the 'Ritter uterm Zuber' by Jakob Appet (Hagen, ii. No. 41) where, however, the wife actually sets on fire some light stuff at the back door and then raises the cry of fire.

There is also another tale of a lover being concealed under a tub in the *fabliau* called 'Du prestre qui fut mis au lardier' (Montaiglon, vol. ii. p. 24, also published by Paul Meyer in 'Romania,' iii. 103–6, under the title of 'Le Savetier Balliet'): it is question of a priest concealed in a pickling tub; here the husband is not deceived and revenges himself by having the tub carted off, pretending he is going to sell it in the market. The priest inside recognises his rich brother and asks him in Latin to save him. The husband says as the cask can speak Latin it is worth a lot of money, and finally sells it to the rich brother for thirty 'livres parises.' It seems also to form the subject of the thirty-fifth of Cinthio dei Fabrizii—'il libro della origine delli

volgari Proverbii, "Guastando s'impara."' (See L. G. Lemcke in 'Jahrbuch für romanische und englische Litteratur,' vol. i. p. 317 (1859).)

It may be remarked that the old French farce 'Du Cuvier'—which will be found in vol. i. p. 32 of 'Ancien Théâtre François, &c.,' par Violet le Duc, 1854 (Biblioth. Elzevi.) in the 'Nouveau recueil de Farces Françaises des XV et XVI siècles &c.,' par E. Picot et Chr. Nyrop, Paris, 1880, p. 1, and in 'Le théâtre français avant la renaissance,' par M. E. Fournier, 1872—has no relation to the tale in the Decameron. The story is referred to, but very shortly in H. Estienne, 'Apologie pour Hérodote,' chap. 15 (p. 275 of vol. i. of ed. cited).

The only Italian imitation or analogue with which I am acquainted is that of Sercambi, No. 137 of the Codex Triv.' (No. 99, p. 349 of his 'Novelle inedite,' by Renier).

It is told somewhat shortly in the 'Joci ac sales' of Ottomarus Luscinius, 1524, bl. k 7^a No. 171, which will be found in the *anhang* to the edition of the 'Schwankbücher' of M. Montanus by J. Bolte (p. 514).

It is also told more fully and straight from the Decameron in the 'Gartengesellschaft' of Montanus (p. 305 of ed. cited). The editor gives (p. 605) the following references, viz.: Luscinius, Joci ac sales (referred to above) = Joa. Peregrinus (Gast), 'Convivalium sermonum liber,' 1541, bl. B 7^a; 'De adultera' = 1543, bl. B 3^a = 1549, 1, 20; Somner, 'Emplastrum Cornelianum,' 1609, No. 40, 'von einer ehebrecherin, die ehren bulen in ein fass versteckte'; 'Hanenreyerey,' 1618, Act 3, sc. 1 (Bolte-Seelmann, 'Niederdeutsche Schauspiele,' 1895, p. 119); Audinot, 'Le Tonnelier' (opera), 1761; Bédier, 'Les Fabliaux,' 1893, p. 414;[1] Mesnewi, 'Sitzgsber. d. Wiener akad.' 7, 829 (1851).

According to Baker's 'Biogr. Dram.' 1812, vol. ii. p. 127, the story seems to have been treated in dramatic form in both French and English for he says, 'The Cooper Musical entertainment, Acted at the Haymarket 8vo 1772—set to music by Dr. Arne, who was also suspected to be the author

[1] I am unable to find the reference to the edition of 1895.

of it. It appears however to be little more than a translation from a French piece called "Le Tonnelier," the history of which was taken from Boccace.'

DAY 7, NOVEL 3

In motive this story is similar to the first of the seventh day. Stories of a more or less similar character of the subtilties by which a woman will deceive her husband are extremely numerous, and seem to be based on the story of the old merchant and his young wife in the 'Hitopadesa,' and which passed into the 'Disciplina Clericalis,' the 'Gesta Romanorum' and a multitude of both French and Italian *novelle*.[1]

I am only aware of two actual imitations of the tale in the Decameron, one, the ninth of the tales of Fortini (ob. 1562). Here the wife is surprised in the company of her lover by her husband. They pretend that she was only treating him for a sprain in the back and that a cure could only be effected by a person who had borne twins as was the case with her. The lover threatens to bring an action against the husband for the unjust accusation he had brought against the wife, and to avoid this the silly dupe has to make peace with his wife, and ask pardon of both her and her lover.

It is still more closely imitated in the fourth of the fifth night of Straparola. As in the last story the wife and lover are surprised together when the husband returns home unexpectedly. The wife hides the lover behind the door and tells her husband, 'I've a funny story to tell you, whilst you were at the mill an old man came and asked alms in the name of God, and I gave him some bread and a cup of wine, and he taught me a lovely prayer for protecting our chickens from kites.' She explained to him as follows, 'You must stretch yourself out as if you were dead, turn your head and shoulders towards the door, then I shall

[1] For references to numerous analogues, which, however, might be largely increased, the reader may refer to *Hitopadésa, ou l'instruction utile, recueil d'apologues et de contes*, traduit du sanscrit par É. Lancereau, Paris, 1882, pp. 311 *et seq.*

cover your face with a white sheet, with our bushel basket on your head.' This is done and she then proceeds to chant the incantation which ends up, 'You that are behind the door listen and pay regard to what I do, or otherwise I shall conclude you are nothing but a notorious fool,' and whilst she repeats this three times the lover effects his escape unseen by the husband.

There is, perhaps, some similarity with the story to be found in the very curious old French satire on women in verse called 'Livre de Mathéolus,' of the fourteenth century, which seems to have been originally written in Latin by one Mathéolus who was alive in 1287. This Latin version is, however, not now known but it was translated or versified by Jean Lefèvre, who lived at the end of the fourteenth or commencement of the fifteenth century. As to both Mathéolus and Lefèvre the reader may be referred to the 'Notice sur le livre de Mathéolus,' pp. 439 *et seq.*, of the edition of such work published in 1846.

The story to which reference is made is the one on p. 143 of second 'livre' and is to the effect that Clement finds his wife with a priest and draws his sword on them, but is prevented by the wife who calls for help and tells the crowd that arrives that her husband is mad and that she had therefore called in the priest to exorcise him.

This tale is reproduced by H. Estienne in chapter xv. of his 'Apologie pour Hérodote' (vol. i. p. 269 of ed. cited), and it seems also to be one of those taken into the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes, No. 147 of the MS. not being one of those included in the edition of Mabille. 'D'un jacobin qui coucha avec sa commère et pour ce que le mary vint d'aventure, la femme lui fit entendant que le jacobin estoit venu prier Dieu pour son filleul, qui d'aventure estoit devenu malade.'

It is also copied by M. Montanus into his 'Wegkürzer,' chap. 31 (p. 73 of ed. of his 'Schwankbücher,' ed. J. Bolte). He refers p. 575 to the following; Rhymed by Mahrold, 'Roldmarsch Kasten,' 1608, No. 48 (Frey, ed. Bolte, p. 270).

Chrzanowski, 'Rozprawy akademii umiejętności, wydzial filolog.' ser. 2, tom. 8, 372 (Krakau, 1894).

The 'Biblio. Boccacc.' says, 'Doni makes use of the same argument in one of his tales inserted in the second of his "Libreria," I have not access to this work, but the tale does not seem to be one of those printed in Doni's "Novelle" ed. by Carlo Teoli in 1863.'

DAY 7, NOVEL 4

The oldest form of this diverting tale of 'The woman in the well' is found in the 'Cukasaptati: or seventy tales of the parrot' a collection of Indian tales of uncertain date, but of considerable antiquity. This collection—of which two MS. are known: one in the Library at St. Petersburg, and another in the library of the Royal Society of London—has only recently been edited or translated in its entirety. The first fifty-nine tales were translated into Greek by Galanos in 1851, and a complete translation from the Sanscrit was made by Richard Schmidt in 1899, from what he terms the 'Textus ornatior,' but which he does not otherwise describe ('Die Sukasaptati (Textus Ornatior) aus dem Sanscrit uebersetzt,' von Richard Schmidt, Stuttgart, 1899). Professor Teza in his very valuable brochure, 'La tradizione dei sette savi nelle novelline magiare,' Bologna, 1864, in 12mo, had previously given the Sanscrit text of the tale in question from the two MS. above mentioned, together with a translation, and also a translation of the Greek version of Galanos, the Magyar version of the tale of the wise prince and an oral version still current at that date on the banks of the Arno. The tale in question forms the fifteenth of the St. Petersburg MS., the nineteenth of that of London, the sixteenth of Galanos' translation, and the twenty-fifth (p. 77) of the translation by Schmidt. The story is to the following effect, the names &c., varying somewhat in the different versions. There is a city named Viçadâ where dwells a merchant called Janavallabha; his wife, Capalâ, is an adultress, for this he was very angry with her and had complained

to her parents that she slept out of the house ; they accused her of so doing, she replied, ' He that is always away falsely accuses me.' The husband and wife afterwards make a compact that the one that should first sleep out shall be considered the guilty one. After making this compact, the wife goes out leaving her husband asleep. When she had done so, the husband wakes up, and perceiving her absence shuts the door and retires to bed again. When the woman had finished her love affairs she goes home, but the husband refuses to open the door to her, she then throws a stone into the well and hides herself behind the door. The husband thinking she had thrown herself into the well rushes out to look. She then ran into the house and bolted the door against her husband. He calls out, ' Oh, my darling.' Being afraid of the guardian of the peace, she lets him in. The couple then make another compact that from that day forward they would have no more strife.

It may be mentioned that in the three above-mentioned versions as given by Teza, and that of the Magyar referred to above, there is no mention of the wife threatening to throw herself into the well before throwing the stone in, but in the translation of Schmidt it occurs in the form of a soliloquy by her.

The tale is next found in the ' Disciplina Clericalis ' of Alphonsus, a converted Jew, born in 1062, and who died in 1110, a work containing ' instructions from a father to his son ' under the form of stories and apologues. This work was edited in 1824 by M. Labouderie, and again in 1827 by W. V. Schmidt. ' Disciplina Clericalis ; Discipline de Clergie, traduction de l'ouvrage de Pierre Alphonse ; Le chastoiement d'un père a son fils, traduction en vers francais du meme ouvrage,' Paris, 1824, two parts in 8vo. ed. publiée, par la societé des bibliophiles. The Latin text alone was edited by Fr. W. Val Schmidt in 1827, and also after his version in the works of Alphonsus in Migne's ' Patrologia latina,' 1854, vol. 154, p. 674.

The ' chastoiement ' will also be found in Barbazan, ed. par Meon, vol. ii. p. 39, &c., and an analysis of it in

Legrand, vol. iv. p. 188, also in Ellis's 'Early English Metrical Romances,' p. 39.

The story occurs on p. 53 of the edition of Schmidt and p. 81 of that of Labouderie, and is the twelfth of the 'Castoiement d'un pere a son fils,' where it is termed 'De celui qui enferma sa feme dans un tor,' deriving its title from the fact that the jealous husband on the advice of his friends shuts his wife up in a *Tor*, by which, however, is merely meant a house, as there is no question of a tower in the ordinary sense. The husband hides the keys of the house under his pillow of a night, the wife to enable her to visit her gallant makes him drunk and steals his keys. One day, however, he only pretends to be drunk and shuts her out of the house, &c., as in the Decameron. The story is also found in MS. Harl. 2851, and is given by Wright in his 'Latin stories' (No. ci.), where he says, 'This story is taken verbatim from Alfonsi, "Cler. Fab." 12.' However, in this version as given by Wright, the incident of making the husband drunk does not occur, although according to Keller (clxxxix), and Landau (262), it *does* occur in the original of the 'Disc. cler.' It also occurs in the sixth of the Fables of Adolphus, a Latin poet of the tenth century. In 'Polycarpi Leyseri, historia poetarum et poematum medii aevi, &c., Haelae Magdel, 1721,' he is referred to as follows: 'Quis ille Adolphus fuerit explorare non vacat. Scripsit is sermone ligato fabulos a 1315, ut ex operis fine patet' (Cappelletti, p. 419). This will also be found reproduced in Wright's 'Latin stories,' in the appendix p. 181; it is in Latin hexameters and follows fairly closely the other prose version quoted above, except that here the incident of the wife making the husband drunk does not occur.

We also find the story in the 'Liber Kalilae et Dimnae' of Raimundi de Biteris (Raymond de Béziers) 1313, a Latin version from the 'Directorium humanae vitae' of Jean de Capoue, about 1280, and the Spanish version made about 1251 of the more ancient oriental form. This has been edited with a learned 'Étude sur les fables latines' by Monsieur Léopold Hervieux in vol. v. of his 'Fabulistes

latins depuis le siècle d'Auguste jusqu'à la fin du moyen age' (1809). The story, which will be found on pp. 766 *et seq.*, seems to follow very closely the version of the 'Disciplina' and that given in Wright's 'Latin tales,' as we have here the incident of the wife making the husband drunk so as to steal his keys.

The tale does not occur in the version of John of Capua or in the more ancient Syrian version of the 'Kalilah wa-Dimnah,' edited by W. Wright, D.D., 1884, and of which an English translation with a long and learned introduction on the general subject of the 'Kalilah and Dimnah' or the fables of Bidpai, was made by Mr. J. G. N. Keith-Falconer in 1885.

We also find it professed from 'Petrus Alphonsus' in the 'Alphabet of Tales,' to which reference has been previously made (p. 362 of ed. cited).

The popularity of the story is shewn by the fact that it is found in almost all the Western versions of the 'Seven Wise Masters' under more or less similar forms. In the Latin form, as well as in that of the French prose versions and the English versions,[1] point is given to the story by the fact of the existence of a law of Rome by which all persons found out of their houses after curfew were liable to be severely punished.

In this form of the story, the husband is represented as an old fool who had married a young wife. The wife pretends she has gone out to visit her dying mother: in the end the husband is seized by the watch and severely beaten.

It may be remarked that the incident of stealing the keys or making the husband drunk does not occur in English version as given in Wright's 'Seven Wise Masters.' In the old French version (ed. by Keller, p. cxci. and verses 2023 *et seq.*) the strained relations between the husband and wife arise from the fact that the husband, a *borgois*,

[1] See Loiseleur des Longchamps, *Essai*, &c., p. 145 and text; 35 Wright's *Seven Sages*, ed. for Percy Socy., 1845, pp. lii and 46; Ellis, *Early English Metrical Romances*, p. 426; Bohn's ed. Keller, lxxxix *et seq.*

had married a wife of *grant linage* and not, as in the Decameron, from mere jealousy. To carry out her purpose the wife affects to be ill. In the end the husband dies of shame.

From some version of the 'Seven Wise Masters' it is taken into the German 'Gesta Romanorum,' where it will be found in Græsse's ed. (reprint 1905), vol. ii. p. 170, and it appears, from his references at p. 133, it is taken from what is known as the Grimm MS. and is also No. 73 of the edition of the 'Gesta' by Keller, 1841.

Here we have the incident of the wife throwing a stone in the well, but not that of the husband, a knight, being made drunk. It also passed from the 'Seven Wise Masters' into the 'Renner of Hugo vom Trimberg,' Franckf. 1549, Bl. 66, 'Wie ein Mann sein frau beschloss.'

In the 'Dolopathos' the story is one put into the mouth of Virgil of a young Roman who falls in love with the wife of his king and, carries her off, and, as in the 'Castoiement,' shuts her up in a *tor;* there is no mention here of how the lady avoids the man's diligence, but in the end the young Roman is compelled to promise to pull down the *tor* before his mistress will re-admit him. A fuller analysis of this will be found at p. 144 of the 'Analyse de Dolopathos,' by Le Roux de Lincy at the end of Deslongchamps' 'Essai sur les fables Indiennes, &c.'

In Rowland's Scottish version (Keller, cxcii, and Schmidt, 'Beit,' 63) it was a moonlight night; just as the woman throws the stone into the water the moon becomes clouded over, the woman with dreadful screams says she bequeaths all her property to her husband, which more than anything persuades him that she has drowned herself.

In a MS. No. 1279 of the library of the Leipzig University of the fifteenth century there is a story called 'Of a bad woman,' which, judging from the abstract of it given by Keller, cxcii, seems very similar to the story as told by Virgil in the 'Dolopathos.' The learned author of 'Virgilio nel medio evo' refers to the notes of Oesterley to his edition of Pauli's 'Schimpf und Ernst,' p. 549, No. 678;

but these notes refer to a tale, totally different, of a wife who, having her gallant in her room, refuses to admit her own husband, pretending not to know him. There is no incident of pretending to throw herself into the well.

It is also one of the numerous stories taken by Sansovino into his ' Cento novelle ' from the Decameron, notwithstanding his assertion, for which Manni was never tired of lashing him, that he had taken nothing from Boccaccio. In Sansovino it is the ninth of the third day.

According to Cappelletti, p. 426, Sabadino degli Arienti, about 1480, has a story (No. xlv) on the same lines, of which the rubric as given by Cappelletti affords a sufficient explanation of the contents.

It is as follows: A facetious peasant makes his wife get up and go out with him. When she has done so, he will not let her return ; she pretends to hang herself. The husband runs for assistance. The wife re-enters the house leaving the husband outside.[1]

Cappelletti adds the same subject has been treated by Casalicchio in his work entitled ' L'utile col dolce, ovvero tre centurie ecc.' Napoli, per Giacinto Passaro, 1671. See the repartee ii, iii, and ix.

The tale also forms the subject of the eighth of the *novelle* of Sercambi, edited by D'Ancona, 1871, where the scene is laid in Genoa. In this story the wife makes her husband sleep by drugging his food with opium, and not by making him drunk as in the other versions. The end is somewhat different : the couple on the solicitations of their friends make up their quarrel, but not long afterwards the wife pursuing her evil ways the husband kills her. D'Ancona, in a note p. 281 of his edition of Sercambi, says it also forms the argument of the fifty-seventh of the ancient ' Canzone a ballo.'

We find the story also in the ' Livre de Mathéolus,' to which reference is made under Day 7, Nov. 3. This version

[1] *Settanta novelle dei famos misser Zoanni Sabadino deli Arienti Bolognese, intitolate poretane ecc.* Venetia per Gregorio di Gregorii MDXXV ; car 109 recto.

seems to have been taken from the Oriental versions of the story, as it is told of the jealous man, who shut his wife up in a *tour*, and we have the incident of the wife stealing the keys, which are not, of course, in the Decameron version. The story forms lines 2427–99 of the second book, pp. 141–43 of edition of 1846. It forms chap. 79 of M. Montanus's 'Gartengesellschaft,' p. 338 of edition of his 'Schwankbücher' by J. Bolte.

As is well known, the story forms a portion of the plot of Molière's comedy of 'George Dandin ou le mari confondu.' (See Act iii. sc. 8 *et seq.*) Here, as in some of the versions of the 'Seven Wise Masters,' the husband is a *bourgois*, who has married an aristocratic wife, and the *dénouement* is different from that of the previous stories, inasmuch as Angelique makes believe to stab herself with a dagger. In the German preparation of Molière's play by H. Zschokke he reverts to the incident of the stone being thrown into the well, and in the end the husband has justice done him, and thus is no longer the *mari confondu*. Cappelletti (p. 427) says, 'With regard to the stone thrown in the well read the monologue of Franceschetto in Act iv. sc. 1 of "The Intrigues of Love."' This play was formerly attributed to Tasso, but is not by him.

The tale has also passed into England, being the one told by the fishwife of Richmond in the curious collection of tales 'Westward for Smelts' (p. 37 of ed. cited). The story is much the same as in the 'Seven Wise Masters,' the husband being represented as an old fool unjustly jealous of his wife, who is advised by a 'pew-fellow' to make him a cuckold. Dunlop, Capelletti and others assert that the story is the origin of the 'Calendria,' a play by Cardinal Bibbiena, but on a fresh perusal of that work I am unable to see how they can arrive at such a conclusion, which seems to be an error of citation.

The tale is taken almost straight from Boccaccio into the collection of facetiæ called 'Passa tempo de' curiosi,' p. 102 of ed. cited, and according to the notes of Legrand (vol. iii.) it is also in the 'Grand Caton en vers.'

The extreme popularity of the tale is shewn by the fact that it is narrated more than once as having actually occurred in real life. Wright, in his introduction to the 'Seven Sages,' p. 53, says, 'It is a singular proof of the long duration of the popularity of such stories, that within a few days I have heard the same story told in a small country town as having happened to one of the townsmen, then dead, who had a scolding, unruly wife.'

Baring-Gould, too, in his 'Curious myths of the middle ages' (p. 143 of ed. cited), states that 'a little while ago I cut out of a Sussex paper a story purporting to be the relation of a fact which had taken place at a fixed date at Lewes,' and he relates the story as in the Decameron.

The following references are from p. 614 of Mr. J. Bolte's edition of the 'Schwankbücher' of M. Montanus: Hans Sachs, 'Des weib in prunnen, meisterlied in grünenton Müglings,' 1545; 'Das falsch weib im Brunnen, meisterlied in der mayenweis Eysslingers,' 1548 (H. Sachs, ed. Göz. 4, xi. 1830); 'In der Römer Geschicht man liest' and *fastnachtspiele* 'Das Weib im brunnen,' 1553; (fol. 2, 4, 23^b = 9, 96 ed. Keller = 'Fastnachtspiele,' ed. Goetze, No. 46); Meisterlied, 'Das böse weib inn dem brunnen' im hofftthon Danhausers, Nürnberg; Val. Newber; 'Hort von ein halstarrigen werb'; Göttinger, 'MS. philol.' 194, 44; Butner, 'Claus narr,' 1592, p. 98; 'Sansovino,' 3, 9; Bandello, 'Novelle,' 3, 47 (I cannot see any resemblance in this); Zschokke, 'Peter Rotbart,' 1805 (from Moliere); Gaalstier, 'Ungarische volksmarchen,' 1857, p. 117; Mouliéras, 'Les fourberies de si Djeh'a,' 1892, p. 21, 187; Vincentius Bellovac, 'Speculum morale,' 3, 9, 5, p. 1395 (1624), 'Libro de los enxemplos,' c. 235 ('Bibl. de autores esp.' 51).

DAY 7, NOVEL 5

THE *fabliau* of 'Le chevalier qui fist sa feme confesse' (Barbazan-Meon, iii. 229; Montaiglon, 'Recueil, &c.,' iii. 178 and (notes) ii. 297, and Legrand, vol. iv. 132, under the title 'Du Chevalier qui confesse sa femme') bears some

resemblance to this story of the jealous husband of Rimini. The wife of a knight being ill sends him for a confessor: the knight being jealous borrows the robes of a priest and hears her confession. On her recovery from her illness he upbraids her, and she then replies she had all along known that he had his suspicions of her and she decided to trick him. This point, however, is not made very clear in the *fabliau*, and this also does not contain the point made by the wife of the dual position of the husband as both husband and priest.

According to the remarks of Liebrecht to the German edition of Dunlop, both the story in the Decameron and the *fabliau* owe their origin to the French Provençal *roman* of Flamanca, of which an extract is given in Raynouard's 'Lexique roman ou dict. de la langue des troubadours comp. avec les autres langues de l'europe latine,' 6 vols. 1836–44. The *roman* has also been edited by Paul Meyer in 1865, and again second ed. 1901, but the resemblance seems, however, to be very slight, and it is nearer to the tale in Day 3, Nov. 3.

In Papanti, 'Catalogo dei novellieri Italiani in prosa,' &c. Livorno, 1871, No. 28, there is the following short story taken from MS. in the Magliabechiano entitled, 'Esempli e fatti diversi e novellette la maggior parti delle quali sono nelle cento novelle antiche o novellino.' I translate the rubric from Cappelletti, p. 251: 'A lady being gravely ill desired a priest, saying she wished to confess. The husband, learning this and being very jealous and desiring to know more, disguised himself as a priest and went to the lady. The room was darkened as is the custom with invalids; the lady as is the custom in this country began to confess her faults, and amongst others said that one of her children was not her husband's. The husband hearing this sighed deeply; the wife recognising him, sought to repair her error and save her shame, and said, "Ah, my false husband, I am partly revenged on you." On this the husband was content.'

According to a note in Mr. Crane's edition of the

'Exempla of Jacques de Vitry,' the story which is attributed to him occurs in the 'Scala Celi' of Frater Johannes Junior, whose surmane was Gobii, of a family from Alais in the south of France, who flourished about the middle of the fourteenth century. It occurs at f. 49: 'A husband disguised as a priest hears his wife's confession.' Mr. Crane refers at p. lxxxviii to Goedeke's article in 'Orient und Occident,' vol. i. p. 543, No. 7; Kirchhof, 'Wendunmuth,' 3245.

The story in the seventy-eighth of the 'Cent Nouvelles Nouvelles,' 'Le mari confesseur,' pretty closely follows the tale in the Decameron. Here the wife of a knight in her husband's absence had intrigues successively with a squire, a knight and a priest. On his return the husband in the guise of a priest hears his wife's confession. He discloses himself and upbraids her with her conduct; although taken aback by this, she retorts on her husband by reminding him that he was a squire when they married, afterwards he was made a knight, and was then a priest. The same point is made in 'La Fontaine's, 'Le mari confesseur,' which is professedly taken from the 'Cent Nouvelles Nouvelles':

> 'On vous a fait dites-vous Chevalier
> Auparavant vous etiez Gentil-homme,
> Vous etes Prestre avecque ces habits.'

The tale in the 'Cent Nouvelles Nouvelles' also seems to be followed in Doni's 'Novelle,' No. xiii ('Novelle di Anton. Franc. Doni pubblicate da Salvatore Bongi,' Lucca 1852). According to Schmidt ('Beit.' 69) and Capelletti (p. 251), Malespini has copied this story in the ninety-second of his 'Ducento Novelle,' &c.

There is a tale, the ninth of the first part of Bandello, which relates to this subject, but with a tragic instead of a humorous ending. The husband, suspicious of his wife, bribes the priest to allow him to hide behind the confessional box, where he overhears his wife's admission of her guilt and on her leaving he stabs her in the heart. This seems to be the one translated by Belleforest in his 'Histoires tragiques' (Paris, 1580, in 16mo).

In the thirty-fifth of the 'Heptameron' of Marguerite of Navarre, there is the incident of a husband visiting his wife in the guise of a priest with whom she had fallen in love, and beating her, but there is no question of 'confession' or of the point made as in the Decameron of the husband having previously been a priest.

Bédier, 'Fabliaux,' p. 453, refers, in addition to some of the references given above, to the 'Liedersaal' of Lassberg, 'Die Beichte,' xxiii. p. 247, and to Keller, 'Erzahlungen aus altdeutsch HSS.,' p. 383, 'Von der Man der beicht der Frauen.'

The 'Beichte,' which is a shortened form of the tale in Keller, is also given in Hagen, ii. No. xliv., but has no relation to the tale in the Decameron. A peasant and his wife to wile away the time agree to confess their sins to one another; the wife makes numerous confessions of which the husband agrees to take no notice. When, however, he in his turn confesses to one little peccadillo she beats him.

The story is told but very shortly in the 'Mensa philosophica' of Jodocus Gallus, Colonie, 1508, bl. 35^{b}, tractatus 4, tit. de militibus, the same as Mich. Scotus mensa philos. Lipsiae, 1603, p. 211, lib. 4, c. 9. This is given by Manni, p. 476, from a 'little work of ancient press in Paris with the title of Mensa philosophica custos valetudinis,' and it is also to be found reprinted in Regnier's edition of La Fontaine's 'Œuvres,' iv. p. 99, who says, 'See the little work of Thibould d'Anguilbert, written in the fifteenth century, "Mensa philosophica" in 4to, of forty-nine leaves, published at Cologne without date or author's name, f. 35 verso, and which obviously refers to the above. It is also reprinted by Mr. J. Bolte in the 'Anhang,' p. 515 of his edition of the 'Schwankbücher of M. Montanus,' who also has the story at length from the Decameron in chap. 56 of his 'Gartengesellschaft.'

There seems to be a reminiscence of the story in the old English comedy, 'The City Night-cap' or 'Crede quod habes et habes,' by Robert Davenport, printed in 1661,

licensed October 24, 1624 (Hazlitt's 'Dodsley,' vol. xiii.), where Dorothea confesses to her husband, disguised as a friar, that she had deceived him, and afterwards she pretends she had known all along he was her husband.

According to 'Bibliographical and critical account of the rarest books in English which have come under the observation of J. P. Collier' (2 vols. 1865), vol. ii. p. 455, a similar story is in 'Thomas Twyne's Schoolmaster, or Teacher of Table Philosophie,' 1586–87.

The incident of a wife being 'shrived' by her husband occurs in the old ballad 'Queen Eleanor's Confession' ('Percy Reliques,' ii. p. 164 of ed. cited; Child's Ballads, No. 156). Here Queen Eleanor sends for two 'fryars' of France, and is confessed by her husband, King Henry II of England, and the Earl Marshall in their stead; but there is not the point made of the wife pretending her confession was a jest. It also occurs similarly to the ballad as an incident in Peele's play of 'Edward I' (1593), where it is attributed to Elinor of Castile, who is shrived by her husband, Edward I, surnamed Edward Longshankes, and Edmund, Duke of Lancaster, his brother.

The following miscellaneous references are from Mr. Bolte's notes to Montanus's 'Schwankbücher,' p. 606:—

Hans Sachs, 'Der eyffrer hort peicht,' meisterlied im rosenton, 1543 (Mg. 6, 56), 'Der gross eyffrer,' 1543 ('Fabeln und Schwänke,' ed. Goetze, No. 74) and Fastnachtspiel, 'Der gross eyferer der sein weib beicht höret,' 1563 (fol. 4, 3, 7^b = 17, 29 of ed. of Keller-Goetze = 'Fastnachtspiele,' ed. Goetze, 4, 89, No. 45); Pauli, 'Schimpf und Ernst,' 1545, bl. 83^b = 'Schertz mit der warheit,' 1550, bl. 75^a; 'Mancherley historien,' 1675, bl. c. 6^b; 'Der lustige heerpaucker,' 1672, p. 223 = um 1690, p. 229; 'Eine frau beichet ihren manne in Meinung, dass es ein pater sey'; Rottmann, 'Lustige historienschreiber,' 1717, p. 434 (3, 71); Hilarius Sempiternus, 'Der kurtzweilige polyhistor,' 1719, p. 211 (4, 17); 'Ramlers Fabellese,' 3, 88 (1790); 'Der falsche beichtvater'; 'Den Melancolyen verdryver' (= 'Vermeerderde neederlandschen wegkorter,' ii.), No. 8, bl. H. 1^a,

ed. 1734; Bormeester, Klucht van Doeden, 1643 (Worp), 'Noord en zuid,' 20, heft 5), J. Soet, 'Leven van Clement Marot,' 1655, pp. 85–95, 'Den jaloersen rijckaart'; D'Allainvil, 'Le Mari curieux,' 1731; E. d'Hervilly, La Fontaine des Béni-Ménad, 1878 (a comedy).

DAY 7, NOVEL 6

THIS story of 'Woman's Wiles,' one of the most widely diffused of its class, is first found in the 'Hitopadesa.' It forms the fab. 9 of Book II, p. 66 of the ed. of Schlegel, 136 of Wilkins's ed., and p. 135 of the translation by Lancereau, Paris, 1882. I abstract from the translation of Lancereau.

In the town of Dwârâvatî there lived a cow-keeper whose wife lived a bad life and gave herself up to the pleasures of love with the magistrate of the town and his son. One day this woman was amorously dallying with the magistrate's son when the former arrived for a like purpose. As soon as she perceived him she hid the son in a loft, and then returned and took her pleasure with the father. Whilst thus occupied the husband returns from the pasturage. When she saw her husband the woman said to the magistrate, 'Take this cudgel and go out in a hurry as though you were in a rage.' He followed this advice, and the husband on entering asked his wife why the magistrate had passed him with such an angry look. 'He is,' she replied, 'angry with his son, for what reason I know not; the youth ran away from him and came in here and I hid him in the loft, and the father having searched the house and not finding him went out in a rage.' She then produced the young man from the loft and shewed him to the husband in proof of her tale.

According to Benfey, p. 163, it occurs in a more diverse form in the 'Cukasaptati,' 26. Ratnavatî, the wife of a warrior Kshomaraksha, has affectionate relations with Vallabha, and also with his son without either of them being aware of this. One day both of them are together

with her and then the husband comes. When the woman sees him she drives the father angrily away, and when the husband asks what this means she says, 'This one is the son of the other and has taken refuge in our house, and he who has taken refuge in the house of a Kschatrija must not be put out, so I allowed him to remain.'

Benfey, p. 164, remarks, 'It will be observed that in this version there is not the incident of the wife putting a stick or sword in the hand of one of the lovers,' and from this simpler form he is inclined to think it is perhaps anterior to the tale in the 'Hitopadesa.'

It is not quite clear from what version Benfey has given the above story. The tale as given in the German translation of the 'Textus ornatior' by R. Schmidt (as to which, see Day 7, Nov. 4) is somewhat different, and as will be seen *does* contain the incident of a whip being put in the hand of one of the lovers. Here it forms the thirty-fifth tale (p. 96 of Schmidt): In the city of Indrapura there dwelt a Rājput called Vikramasimha whose wife was called Ratanādēvi. He beat and abused her, and was unreasonably jealous of her. She determined to revenge herself on him, and began to practise unchastity. As she was particularly well versed in the science of coquetry she began to live in an amorous way and slept now with the burgomaster and now with his son, without either of them being aware of this. One day she was enjoying the company of the son when the father arrived. When she saw him, she hid the son and called the father into the house and dallied with him to her heart's content. Her husband the Rājput just then was returning to the house in a passion. When the wife saw him she gave the burgomaster a whip and said, 'Go out in a rage and say, "If I meet my son, the rascal, I will break his head."' The burgomaster saw what she meant and went out doing as he was bid. When the Rājput came into the house he said to Ratanādēvi, 'Who was this devil-possessed fellow raging after.' She replied, 'You are tired, you must first pay your venerations to Suparvan and have

some food and I will tell you all the story.' When he had done as bidden she began. 'Rājput, a fine event has happened to-day; the burgomaster suddenly got in a rage with his son, drew his sword and rushed upon him. The son to save himself ran out, and as he passed the court-yard of our house he saw me and said, "Save me, save me, I beseech you to save me." Then I bethought me of your well-known name of honour, "diamond cage for those in need of help," and I brought him into the house before the rascal came in. Then the father who had followed him, came in full of rage and sought him. I came forward after I had concealed the son at the back of the house. When the madman could not find his son he departed in a rage and uttering curses.' Then the Rājput said, 'Where is the son, bring him forth.' She had him brought forth and then sent him away. The Rājput then reverently touched Ratanādēvi's feet with his head and said, 'If you had not done this our whole race would have incurred a stigma.'

The tale also occurs in the Persian version of the 'Tûtî-nâmeh' of Nachschebi, the eighth chapter of which contains several tales of the 'Seven Wise Masters.' This eighth night has been translated by Brockhaus (Leipzig, 1845), but of this only twelve copies were printed and consequently it is practically unobtainable; an acceptable translation of Brockhaus' version is, however, given by Professor E. Teza in D'Ancona's 'Il libro dei settj savj di Roma,' 1864, pp. xlix–lxiv, from whence I extract the following, which is also to be found in Benfey, p. 164:

A lady had relationships with a painter. He had a good-looking youth as a servant, and one day sent him to the lady with an invitation to go to him. She fell in love with the youth. As she was so long in coming the painter took his sword and went to the lady's house. When she saw him she hid the youth in a corner. The painter said, 'I sent you a message to come to me and you have not even begun to get ready, neither is my messenger returned.' She answered that such messages should be entrusted to

a woman and not to a foolish boy, and that she had in vain asked the youth to come in, but that he had gone away quickly. Whilst they were thus talking the husband appeared and the painter is in deadly fear, but the wife says, 'Draw your sword and rush out of the house cursing and in a rage.' He follows the advice and escapes safely. The remainder of the story is as in the 'Hitopadesa.'

Benfey, p. 164 says, 'It is highly probable that this is derived from a Sanscrit original "Siddhapati." (See the treatises frequently cited in the "Bulletin der St. Petersburger Akademie" = "Mél. Asiat.' iii. 188 *et seq*, and frequently *passim*.) If this is correct it is most probably that the story in the "Hitopadesa" is derived immediately or indirectly from it rather than from the "Cukasaptati."'

The story is in all the Eastern versions of the 'Seven Wise Masters' in more or less varying forms, but not in the Western versions. In the 'Syntipas,' p. 96 of Sengelman's translation the two lovers are a princely personage and his slave or servant, whilst in the Hebrew 'Mischle-Sandabar' his position in life is not mentioned. The second lover is also the servant; the incidents are practically the same as in the 'Naschebi.' Probably from one of these sources the tale passed into Europe. In Pierre Alphonse 'Disciplina Clericalis,' cap. xii. it takes a modified form as follows (I quote from the translation given in Lancereau, p. 328):

Once upon a time a man went away and left his wife with her mother. The wife took a young man she loved to her house. The husband happened to return when they were at supper. The wife went to the door to let the husband in. The old woman meanwhile gave the youth a drawn sword and told him to go to the door with it, and if the husband said anything to be sure and not answer him. On the husband entering he said to the youth, 'Who are you?' but the latter made no reply. The old woman then said, 'My son, do not make so much noise or you will be heard.' The husband was more puzzled than ever, and she then said to him, 'Three men were following him and

we let him in and hid him, and he did not answer you as he thought you were one of them.'

In the French version of this in the 'Castoiment d'un père à son fils' (Barbazan-Méon, ii. p. 85 and a short abstract of which is in Legrand, iv. p. 189), the story is to the same effect, the only variation being that the old woman says the boy was followed by two men instead of three men as in the 'Disciplina' and in the version of Steinhowel at the end of his 'Æsop,' the tenth fable (p. 322 of the ed. by Oesterley, 1873, and which is also reproduced in Caxton's transl. vol. ii. p. 279 of the ed. by Jacobs (1889).

There is an old French *fabliau*, 'De l'espervier,' published in an erudite article by Gaston Paris in 'Romania,' vol. vii. pp. 3 *et seq.*, and which is also to be found in Montaiglon, v. p. 43. Here we have two knights who are great friends before one of them gets married. After the marriage the husband becomes unreasonably jealous of the friend, who is named Ventilas, reproaches him, and finally breaks off the friendship. Ventilas sends his esquire to the lady and asks when he may visit her. She gets the page to assist her in her toilet and coquets with him. Whilst this goes on Ventilas arrives and she conceals the messenger. Subsequently on hearing the husband approach she tells the lover to draw his sword, &c. She explains to the husband that the knight had pursued his esquire because he had caused the loss of the knight's hawk, and on account of his anger she had hidden the youth, a story which is confirmed by the youth himself.

Similar to the 'Syntipas' versions the story occurs in the two MSS. of the German 'Gesta Romanorum,' 'Of a nobleman of Rome,' MSS. cxiv (No. 58) and cxxv (No. 21), of the list given by Oesterley in his ed. of the 'Gesta,' pp. 208 and 228 (the sixth of the tales given by Graesse in his ed. No. 6, p. 739 of vol. ii. of ed. of 1905). It does not seem, however, to have passed into any of the Latin or the early English versions as is stated by Keller in the introduction, p. 46 of his ed. of 'Dyocletianus Leben' by Buhel.

Here, too, a knight sends his squire to the lady to announce his visit; she, irritated by her lover sending such a message by the young man, blames him in the presence of the messenger, and on his arrival reproaches him in a similar way. The *dénouement* is as in the previous versions; the squire comes out from under the bed where he had been concealed and the husband congratulates the wife on her conduct ('Romania,' 1878, vol. vii. p. 15).

The story is also given by Poggio, 'Facetiae,' Noel., i. p. 273, and (see notes, ii. p. 280) 'Muliebries Vaprities,' No. 267 of the ed. of Liseux, 'Callida consilia Florentinae Foeminae in faciore deprehense,' where it is told of the wife of an inn-keeper of Florence. Here the two lovers arrive inopportunely one after the other. She quarrels with the later one, who insists on his right to remain. The quarrel lasts until the arrival of the husband, who asks what it all means. She says the lover was pursuing another man who she had hidden, in which ruse she is assisted by the two men. The deluded husband makes peace and gives them drink. The incident of putting a sword or cudgel in the hands of one of the lovers is absent here.

Lancereau, p. 329, says it is from here that it has been taken into the 'Joci ac sales' of Ottomarus Luscinius,[1] and which was subsequently textually reproduced by Gast in his 'Sermones convivales' ('Convivalium sermonum liber meris jocis ac salibus refertus.' Basileae, 1542, in 8vo).

In Bandello, No. 11 of the second part (not i., ii., as is stated in Legrand and Dunlop), we have a story, which is somewhat related to this story in the Decameron, of a lady who is discovered by her husband when she has three lovers in the house with her. She tricks him admirably. She hides one of them in the cellar. At her husband's command she goes to the cellar to draw wine, comes back saying she is frightened as there is a man there. The husband goes down and finds the man and is told he had taken

[1] *Joci ac Sales festivi*, ab Ottomaro Luscinio, partim selecti ex authoribus utriusque linguae, partim longis peregrinationibus visi et auditi, ac in centuria digesti. Augustae Vindelicor, 1524, in 8vo.

refuge there as he had been assaulted in a neighbouring house.

There is also a story, the sixteenth of Parabosco, which is connected, though slightly, with the present tale in the Decameron. A youth in love with a married woman, with the object of obtaining admittance to her house arranges with two of his comrades to pretend to assault him just outside. This is done and he escapes inside, tells the husband he has been attacked and asks the husband to go and see if it is safe for him to go out again. The husband not wanting to have to keep the youth there all night does so, and he is run after by the two other youths, who threaten to revenge themselves on him as they cannot do so on the other youth. The husband then runs away pursued by the two young men and the youth meanwhile enjoys the wife's company. The story has, says G. Paris ('Romania,' 1878, vol. vii. p. 20), been imitated from Parabosco in the 'Facetieuses Journées' of Gabriel Chappuis and in the 'Amans heureux, malheureux et trompés.'

This story is also one of those that Sansovino has taken into his 'Cento Novelle,' where it is the tenth of the third day.

Hans Sachs has also imitated it in a *Fastnachtspiel* of the year 1552, 'Die listig Buhlerin.'

It is also told in Estienne's 'Apologie pour Hérodote' (vol. i. p. 273 of ed. cited), who has taken and abridged it more or less from the Decameron. It is also in the 'Élite des contes d'Ouville,' vol. i. p. 165 of ed. cited, where it is the one following one called 'D'un homme qui fut cocu battu et content,' and is entitled 'D'autre sur le même sujet,' which, however, is not borne out by the context, which should relate to Day 7, Nov. 7, and thence it is again repeated in the 'Nouveaux Contes à rire ou récréations françoises,' 1741, vol. i. p. 140, and in 'Les ruses d'amour pour rendre ses favoris contents,' 1681; petit in 12mo, ruse 26.

Lancereau, p. 330, quotes from Legrand, iv. p. 191, 'Le Printemps d'amour,' without, however, any reference

as to date, &c., where the latter says the commencement is the same as in Boccaccio, but the wife hides the two lovers in a loft one after the other. They fight, and when the husband asks the wife what it all means she says that they are two beggars to whom she had given lodging out of charity.

In the 'Farce du Poulier à quatre personages,' Techener (1837), it is somewhat similar. A wife, tired of a foolish husband, consoles herself with a gallant. She persuades her husband to go to the fair and buy pigs. He suspects her and threatens to kill any of her lovers if he finds them with her and sets out. On his way, tormented with jealousy, he comes back; the wife hides her lover under a cloth, and the good man, reassured by not finding anyone, starts again on his errand. He, however, comes back again and she hides the gallant in the fowl-house, where, however, he is soon discovered. The wife, however, gets out of the scrape by saying the poor man had been followed by two of his enemies armed with swords and that to save him she had hid him in the fowl-house. The husband is at first enraged against him, but thanks to the intervention of a neighbour, calms down and invites the man to drink (Lancereau, p. 331).

There is a story which seems to be remotely related in the 'Letters of Aristenetus,' No. xxii. of Book II.,[1] and which is also given by Manni, p. 482. This story, of which the ending is wanting, is of how a lady saves her honour by pretending that a gallant is a thief, whom she had caught and bound. According to Bédier, 194, 'the collection that bears the name of Aristenetus was written between the fourth and fifth century of the present era.' The contrary of this tale, of a thief who alleges he is the lover of the servant girl, &c., has frequently occurred in real life.

The intrigue of 'La Parisienne,' a comedy by Dancourt ('Œuvres,' 1760, 12 vols. in 12mo), seems, says Lancereau,

[1] *Les épistres amoureuses d'Aristenet tournées de Grec en français*, par Cyre Foucault, réimprimé sur la première éd. (Poictiers, 1597), notice par A. P. Malassis, Paris, Lisieux. 1876, p. 159).

332, to be analogous to the last tale in the 'Farce du Poulier,' but the author has 'treated the subject from an original point of view.'

According to the article previously referred to by G. Paris in 'Romania' (1878), vol. vii. p. 19, the tale has been turned into mediocre French verse by Juste van Effen, 'Œuvres diverses,' vol. iii. p. 136, No. 16, 'Le Misanthrope.' He says, 'Van Effen cites Boccaccio as his source, he has modified the story in this respect that Iran (= Lambertuccio) menaces and possesses the affections of Thérèse Isabella for the first time when Léandre (= Lionetto) hides himself. Hagedorn has also treated it from Van Effen, and makes his personages, who are called Guismund, Guido and Lauretta, act in a similar manner.' (Werke, ed. of Berlin, 1800, vol. ii. p. 122.) He cites besides Boccaccio, 'Gast' and 'Le Misanthrope,' 'la Bibliothéque des gens de cour,' par G. de Pitaval (Amsterdam, 1726, p. 211). Monsieur Paris, *loc. cit.*, says, 'I have been unable to find this passage, but I fancy that Pitaval has merely reproduced the tale in Van Effen.'

The story, which, as has been shewn, is very widely diffused, has found its way into English literature. It is versified in Rowlands' 'Four Knaves,' a collection of satirical tales in verse by Samuel Rowlands, the first of which appeared in the year 1600, and the first tale of which gave such offence that it was ordered by the Stationers Company to be burnt. These stories have been re-edited for the Percy Society in the year 1843. The story which concerns us here is the one called 'A cuckold,' forming the first part called the 'Knave of Clubs.' Here the wife is a city wanton and her two lovers are a captain and a courtier. The device of the drawn sword is again reproduced.

The tale is also found in the well-known jest book called 'Tarlton's Newes out of Purgatoire,' a tract which was entered at Stationers' Hall in the year 1590. This has been re-printed by J. O. Halliwell-Phillips together with 'Tarlton's Jests' for the (old) Shakespeare Society in 1844, together with an introduction and notes. The story, which will be found on p. 91, is entitled 'Why the gentlewoman

of Lyons sat with her haire clipt off in purgatory.' Here also we have the incident of the sword. It is also found in the fifty-first of the 'Mery tales, wittie questions and quicke answers,' 1567, and which has been re-edited by Mr. W. C. Hazlitt, together with the 'Hundred merry tales' in the first volume of his 'Shakespeare Jest-books.' This is obviously nothing but a bald translation from the tale in Poggio, to which reference has already been made, and therefore calls for no further mention here.

It has also formed the plot of several plays, for we find it in Beaumont and Fletcher's 'Woman pleased,' where, in Act ii. sc. 6, Isabella tells Claudio to run away, and Bartello pursues him threatening vengeance.

Langbaine, *op. cit.* p. 421, also refers to Ravenscroft's 'London Cuckolds,' 1683, which is taken from Beaumont and Fletcher. Here 'the contrivance of Eugenia to bring off Ramble and Loveday, by obliging the former to draw his sword and counterfeit a passion, is borrowed from "Les Contes d'Ouville," 2nd part, p. 257, or from Boccace, Day 7, Nov. 6.'

Again we find it in Act ii. sc. v. of 'The Atheist's Tragedy' by Cyril Tourneur (1611), in vol. i. of the 'Plays and Poems of Cyril Tourneur,' edited by John Churton Collins, 1878, 2 vols. Here Leuidulcia, wife of Belforest, adopts a similar device, bidding Sebastian, who was with her when the husband comes, 'To saue thee now from suspition doe no more but draw thy Rapier, chafe thy selfe, and when hee comes in, rush by without taking notice of him. Onely seeme to be angry, and let me alone for the rest.'

Langbaine, p. 529, also refers to 'Cupid's Whirligig: a comedy sundry times acted by the children of his Majesty's Revels': printed 4to Lond. 1616, and dedicated by the publisher to Mr. Robert Hayman. This play is part founded on Boccace, as, for instance, the conveyance of the captain, and Exhibition, out of the Lady's Chamber, is founded on the 6th novel of the 7th Day, and is the ground-work of many other plays.'

DAY 7, NOVEL 7

THIS story of the 'Mari cocu battu et content' is probably derived from the *fabliau* of 'La bourgeoise d'Orleans ou de la femme qui fit battre son mari.' (Legrand, iv. 294, 297; Montaiglon, i. p. 117; Barbazan, ii. p. 1; Barbazan-Méon, 1808, iii. p. 161.) The wife of a merchant of Orleans carried on an intrigue with a 'clerc,' a student; the husband being aware of it, lays a trap for him and his wife. Feigning to go away on business, he returns towards the evening, when he rightly conjectured his wife would receive her lover. The husband is at first mistaken for him, but the wife on recognising her husband pretends to think he is the lover and hides him, saying she will return as soon as she is free. She then tells the servants and others in the house that she has been pestered by the attentions of one of the young students, and that he was then shut up in the lower part of the house, and promises them wine if they will beat him well, which is done accordingly and the unfortunate husband turned out of the house. On his return he is carefully nursed by his wife of whose chastity he was thus convinced.

There is another *fabliau* which is merely a variant of this called 'De la dame qui fist battre son mari,' and which will also be found in Montaiglon, vol. iv. No. 100, p. 133.

There is also another *fabliau* called 'Romanz de un chivalier et de sa dame et de un clerc,' published by Paul Meyer in 'Romania,' vol. i. pp. 69–87, and also in Montaiglon, vol. ii. 215. Here a good-looking 'clerc' falls so much in love with the wife of a 'chevalier' that he becomes ill. The lady, who is good and virtuous, on being told of this by her attendant, who is in love with the chevalier, agrees to save his life by granting him her favours. She makes an appointment with him, the maid tells the knight, and he keeps the appointment dressed as a priest—the wife recognises him and is determined to be avenged. She takes him into a room and says she will return when she has got rid of some of her guests. She then goes to the

clerc and after having enjoyed his society dismisses him, telling him never to return again. She then calls her attendants and says that a miserable clerc, a minstrel, had gained access to her room for the purpose of attempting her chastity and gets them to beat him soundly. This is done until the knight is compelled to disclose himself and tells the wife she has acted as a good woman.

There is another story of a jealous husband being beaten, in the guise of a lover, told by the troubadour Raymond Vidal, which can be found in Millot, iii. p. 296, and Raynouard, 'Choix de poésies des troubadours,' t. iii. p. 398, and in the 'Provençalisches Lesebuch' of Bartsch, and of which an abstract is given in Legrand, i. p. 36, and Dunlop, ii. p. 25. This story is to the effect that a jealous knight to prove his wife's fidelity pretends to go on a journey, but returns suddenly and feigns to be the knight with whom he thought she was in love. The wife, however, recognises him, and indignant at the deception played on her, shuts him up and grants her favours to the lover to whom she had hitherto refused them. She then the next day assembles the vassals armed with staves to take vengeance on one who she alleged had attempted her chastity. The husband has to disclose himself, and is only let off further punishment on promising to have in the future unbounded confidence in the wife and making a suitable apology to the lover.

There is an old French farce on the same subject which is reprinted in the 'Ancien théatre françois,' vol. i. p. 128, called 'Farce Nouvelle d'ung mary jaloux qui veult esprouver sa femme.' Here a husband, suspicious that his wife is intriguing with a 'chappellain,' gets Colinet to watch the door. On the advice of the wife's aunt he, however, dresses up as a cleric and is then beaten by Colinet.

Mr. W. H. Schofield, in his excellent monograph on this story in 'Harvard studies and notes in Philology and Literature,' vol. ii. (1893) pp. 185–212, seems to have been the first to have pointed out the bearings on this tale of the old French 'Romans de Bauduin de Sebourc,' which he says

there can be little doubt was written in the first half of the fourteenth century. This was edited in 1841. Here Bauduin, a handsome youth, accompanies his adopted father, the Chatelain of Sebourg, to a tournament, where Blanche, the sister of the Count of Flanders, sends him a gift as a sign of her love for him. The Count determines to test the young man's fidelity: dresses in Blanche's clothes and sends his squire to Bauduin to tell him that Blanche begs him to come to her chamber and accept her love. Bauduin, made aware of the plot against him by the squire, pretends to be indignant and says he would rather have his head cut off than shame so noble a master. Here we may remark we do not have the incident of the drubbing but merely the reprimand administered to the jealous disguised man, in this case the brother, and in these respects the analogy is not so close as in the other tales.

The story has also formed an incident in history with what truth it would be difficult to say. For, as Mr. Schofield also points out, Bruno, 'De Bello Saxonico,' cap. 6–7 ('Monum. Germ. Hist. Script., v. 331), relates how Henry IV seeks to entrap his wife so as to obtain a divorce and orders one of his knights to seek her love. She indignantly refuses at first, but afterwards appears to consent. The emperor accompanies the knight to her chamber so as to be an eye-witness of her guilt. In his haste he goes in first, is recognised and the door closed, and the empress then has him well beaten by her women.

Again, in the 'Annales Palidenses' of the year 1092 ('Monum. Germ. Hist. Script., xvi. 71), a similar story is related of Henry III and his wife. Here, however, the king himself enters the room disguised as the tempter; the queen does not suspect him nor is he recognised until he has been beaten by men disguised in women's clothes.

This version seems to have passed into the 'Sächsische weltchronik' (ed. Weiland, 'Deutsche Chroniken, II, Monum. Germ. Hist.') cap. 202, p. 184 (version C), cap. 240, p. 201 (versions A and B), and it is also to be found but very

shortly and without names of the characters, in Grimm's 'Deutsche Sagen,' No. 491, p. 104 of vol. ii. of 3rd ed., and according to Massmann, 'Kaiser-Chronik,' iii. 1099, the story is also found in Sebastian Munster. It may be observed that here there is not the incident of the husband dressing up in the wife's clothes.

To Mr. Schofield, p. 202, I am also indebted for the reference to the old French story which is printed by Mr. Singer in his 'Shakespeare's jest-book,' Chiswick, Part II, p. xv ff. from 'a curious MS. treatise on the art of speaking French,' which seems to have been written about the latter half of the fourteenth century. Here the scene is laid in England and told of 'A Noble Baron' and his Squire.

The squire falls in love with the baron's wife and threatens to kill himself unless his love is returned. Under the circumstances she consents. The baron purposed to go on a journey the next morning, and the lady arranged that the squire was also to have leave of absence and not to return before midnight, when he was to make his way to her chamber. The wife, however, induced her husband to remain at home. On the lover entering the bedroom the wife warned him not to speak. She then woke up her husband and sends him off dressed in her clothes in great anger to see if what she had told him was true. At the wife's suggestion the squire follows and beats him.

The baron returned convinced of his wife's fidelity and that of his squire, and the intrigue thus goes on without any difficulty.

From the Decameron the story forms the eighth of the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes (MS. only), not being one of those reprinted by Mabille.

It is also closely imitated by Le Sieur d'Ouville in 'D'un homme qui fut cocu battu et content,' vol. i. p. 161 of the edition of his works by G. Brunet, 1883 ('Les Conteurs français') and in 'Les Nouveaux contes à rire au récréations françoises' (vol. i. p. 184 of ed. of 1741), and which is also

in the 'Contes à rire et aventures plaisantes ou récréations françaises,' ed. Chassant, 1881, p. 111.

It is almost needless to refer to La Fontaine's 'Le cocu battu et content.'

According to Bédier, 'Fabliaux,' p. 450, the story is also to be found in 'Roger Bontemps en belle humeur,' Cologne, 1708, p. 64.

La Fontaine's version has given rise to three comedies in French: 'Le cocu battu et content,' by Raimond Poisson, acted in 1672; 'Le Tuteur,' by Dancourt, acted at the Théâtre Français, July 13, 1695 (printed Paris, 1695, in 12mo), of which an analysis will be found in the 'Dictionnaire Dramatique,' vol. iii. p. 340 (1776), and also in Ch. Barthélemy, 'La comedie de Dancourt' (1882), p. 196 (in this play it is the guardian of an unmarried girl who is beaten in the stead of her lover, who she subsequently marries); 'Le mari cocu, battu et content,' by Castre de Wiege (Metz, 1738, in 12mo).

The subject does not seem to have been much dealt with in Italy, but the story from the Decameron is very closely imitated by Ser Giovanni in the second of the third day of his 'Il Pecorone,' almost the only difference being that here the lover does not take service with the husband until he has dissipated his fortune.

It has also been taken into Sansovino's 'Cento Novelle,' Day 3, Nov. 10 of editions of 1562, 1563, and Day 4, Nov. 1 of later editions.

It is also retold in verse in 'La historia de li doi nobilissimi amanti Ludovicho et Madona Beatrice voltata in rima,' Vinetia, Bindoni, 1524, 4to (see Passano, 'Novellieri italiani in verso,' &c., p. 70), and according to a note in Rua, 'Il Mambriano,' &c., p. 59, it is also treated in verse in Canto xviii. stanzas 7–61 of Gamerra's 'La Corneide, poema eroi-comico,' Livorno, 1781, and it also seems to be in the 'Conti di ridere,' i. p. 139.

Boccaccio's tale is the source of a short Latin prose comedy called 'Frandiphila' of Antonio Tridentone, who in the year 1442 was a student at Bologna. The following

analysis of it is from W. Creizenach, 'Geschichte des neueren Dramas,' 1893, vol. i. p. 561 :—

'He has taken from Boccaccio, the name of the husband Eganus and that of the servant Anichinus; the wife is called Florida, not Beatrice; he has added two other personages, the servant of the deceived husband and the wife's maid. The scene is not named; we only learn that Anichinus, to enable him to leave the parental roof, persuades his father he has gone to study in Rome. Quite at the beginning of the piece we find him as servant in Eganus' house. This latter, a peevish and disagreeable old man, has his suspicions aroused and seeks to confirm them by the aid of the foolish servant Lino; he interrogates the maid Silicerna, who naturally takes the side of her mistress, and who devises the scheme for the deception of the old man. A humorous addition is that the old man at the assignation in the dark, clothed like his wife, imitates her voice and speaks endearing words to the servant.'

There is an old German poem called 'Vrouwen Statikeit' printed in Hagen's 'Gesammtabenteuer,' vol. ii. p. 110, which differs from the above stories.

In this story a knight determines to put to the test the chastity of his virtuous wife. He compels his page to make love to her; after many refusals she at length feigns to consent and makes an appointment with him at which she is determined to revenge her honour. She arranges with her attendants to have the page well beaten. The page having as arranged with the knight informed him of the assignation, the knight goes in the place of the page and is consequently well cudgelled and subsequently recognised by the injured wife.

There is also another German tale or poem which has been published in 'Erzählungen aus altdeutschen HSS. gesammelt durch,' Adelbert von Keller, Stuttgart ('Bibliothek des Lit. Vereins,' vol. 35, p. 289), called 'Von dem Schryber.' This seems to follow the tale in the Decameron, but with some minor variations.

From this last-mentioned tale in Keller seem to be

taken the *Volkslied* 'Der Herr und der Schreiber,' or 'Der Schreiber im Garten,' published in Mone's 'Anzeiger fur Kunde der Deutschen Vorzeit,' iv. 452–53; Uhland, 'Alte hoch-und niederdeutsche Volklieder,' No. 289, i. 747; Mittler, 'Deutsche Volkslieder,' No. 28, p. 31; Böhme 'Altdeutsches liederbuch,' No. 71, p. 157 (Schofield, p. 210).

The tale also forms the subject of a *Fastnachtspiele* of Lübeck of the year 1477, where an emperor is beaten in the stead of a knight with whom the wife had made an assignation for the purpose.

It also forms the subject of a play by M. Montanus, of which an analysis will be found at p. xxix of the edition of Montanus's 'Schwankbücher,' by J. Bolte, and it is to be found in an epistolary form in Sam. Karoch, 'Epistula de amore cuiusdam studentis erga mulierum civaticam' (about 1460–76), which is reprinted by Mr. J. Bolte at pp. 546–54 of the appendix to the above-mentioned edition of the 'Schwankbücher' of Montanus.

It also seems to form the subject of another comedy in five acts called 'Der gekrönte geschlagene und doch vergnügte Mann,' pp. 56–109 of 'Der geplünderte Postillon, d. i. Allerhand seltzame Begebenheiten der Welt, so im gemeinen Leben hin u. wieder vorgehen, Allen galanten Gemüthern vorgestellet, von S. T. G., Freystadt, 1699, 109 pp. (See Hayn, 'Bibl. erot. Germ.' p. 241.)

The editors of the 'Bibliografia Boccaccesca,' p. 154, refer to 'Das Veilchen': Ein Taschenbuch für Freunde einer gemüthlichen und erheiternden Lectüre,' Siebenter Jahrgang, 1824, Wien bey Jos. Riedl. Buchh. im Schottenhof, pp. 47–83. There can be read 'Weiberlist Lustspiel in einem Acte von Gffr.,' which is a dramatisation of this tale.

The tale seems to have been twice treated in Spanish, for it is found in a collection called 'Poesias escogidas de nuestros Cancioneros y romanceros antiguos,' Madrid, 1796, vol. xvii. p. 178. The date of it is uncertain, but Schmidt, 'Beitrage,' p. 73, says that it seems to be of the time of Cervantes.

It is also found in Juan de Timoneda in his 'Sobremesa

y Alivio de Carminantes' (Part I. No. 69), which was first published in 1563, and which will be found in the 'Biblioteca de autores Españoles,' 1846, iii., 'Novelistas anteriores a Cervantes,' p. 175.

The story has also passed into the English drama, for the first portion of the tragi-comedy of Robert Davenport's called 'The city night-cap, or Crede quod habes et habes' (published in 4to, 1661, licensed October 24, 1624, reprinted in Hazlitt's 'Dodsley,' vol. 13, p. 99, and which also refers to Day 7, Nov. 5), has been drawn from it. Here the name of Ludovico is given not to the lover, but to the husband. Francis is the servant and confidant of both husband and wife. Similar to the tale in the Decameron the wife makes an appointment with him at her bedside, and in his presence tells her husband that Francis has sought her love and made an appointment to meet her in the garden; the husband goes to the appointment where the wife's part is played by Paubo, a clown. The husband from the conversation he overhears is cozened into the belief that his wife and Francis are both faithful to him. The incident of the drubbing administered to the husband does not occur in this play, but is found in Durfey's play called 'Squire Oldsap, or the night adventures,' printed in 1679, where in the last scene of Act iv. Tricklove 'contrives to have Oldsap beaten in her habit' (Langbaine, p. 184). Also in 'Love in the dark, or A man of business,' by Sir Francis Fane, Jr., printed 1675, where the incident of Trivultio seeming to beat Bellinganna is, according to Langbaine (p. 189), grounded on this tale; and also in Ravenscroft's 'London Cuckolds,' 1683, where Eugenia makes a false confidence to her husband Dashwell, and sends him into the garden to Loveday in her habit, where he is beaten by him (Langbaine, 421).

We also found the tale reproduced in the second story of the 'C. Mery tales,' to which reference has been before made, 'Of the wyfe who lay with her prentys and caused him to beate her husband disguised in her rayment.'

It is also much the same in the 'Sackeful of Newes,'

a small collection of tales printed in 1575, reprinted in 1673, whence it has been again reprinted by W. C. Hazlitt in his 'Shakespeare Jest Books' (second series, p. 169).

Monsieur Henri Regnier, in his edition of 'Œuvres de Lafontaine,' 1887, vol. iv. pp. 83–85, refers to the following: 'La vraye pierre philosophale, ou le moyen de deuenir riche a bon conte'—nouvelle qu'a du connaitre La Fontaine, et qui malgré son titre, est tout à fait semblable à notre anecdote ('Varieties hist. et. litt.' vol. v. p. 359); Sabadino, 'Settanta novelle dette le Porretane' (Venice, 1484 in folio), Nov. 39; 'Le cocu content, ou le veritable miroir des amoreux, histoire nouvelle et galante,' Amsterdam, 1702, in 12 mo.

The following references, some of which are fuller than those given before, are from p. xxix. of Mr. J. Bolte's edition of Montanus's 'Schwankbücher': Von Frauenlist, 'Bij einem kloster gelegen was' (ed. Bächtold, 'Germania,' xxxiii. 273); Lied von schrieber im garten: 'Ich weiss mir einen acker breit,' 12 str. (Uhland, 'Volkslieder,' No. 289 = Erk-Böhme, 'Liederhort,' No. 143); Rosenplüt, 'Von dem Mann (Knecht) in garten,' 'Ein reicher mann der hette einen knecht,' printed 1493, compare Keller, 'Fastnachtsp.' iii. 1150, 1329, 'Germania,' xxxiii. 160; 'Liederbuch der Hätzlerin,' p. 290; H. Sachs, ed. Göz. iii. 170); Meisterlied von einem ungetreuen Knecht, 7 str. iml angen Möglings thon: 'Nun wolt ir hören ein wunderlich selzam geschicht'; Waldis 'Esopus,' 4, 81, 'Vom alten Mann und seinen weibe'; Bütner, 'Epitome hist.' 1596, p. 269[a]; Zanach, 'Histor. Erquickstunden,' iv. 2, 112; Memel, 'Lustige gesellschaft,' 1656, No. 726; 'Zertvertreiber,' 1666, No. 327; 'Sommerklee und wintergrün,' 1670, p. 182, No. 322; Happel, 'Der academische Roman,' 1690, p. 692–702; 'Der kurtzweilige polyhistor,' 1719, p. 84 (ii. 42); Falk, 'Die wieber' (Satyrische werke,' 1826, iii. 52; Frau in der maske der zofe von Manne geprügelt); 'Hermotimus,' No. 41 ('Frischlini Facetiae,' 1660, p. 313); Timoneda, 'Alivio de Carninantes,' i. No. 69; 'Romanerco general,' ix. 344 (1614) = 'Poesias escogidas de nuestros cancioneros antiguos,' xvii. 178 (1796).

The following versions, which are given by Mr. Schofield, pp. 210–12, are also somewhat fuller than those given before: Hans Rosenblüt, about 1450, edited in Gräter's 'Bragur,' vol. i. 78, with the title of 'Der Mann im Garten'; Clara Hätzlerin's 'Liederbuch,' 1471, ed. Haltaus, 1840, No. 76, p. 290 ff.; the fable of Burkhard Waldis about 1515–55, 'Von alten Mann und seinem Weibe' (see 'Esopus von Burkhard Waldis, Herausg von Heinrich Kurz,' Book IV. Fab. 81, ii. 203; Langbein 'Der Kammerdiener' (1757–1835).

The editor of the edition of Dunlop cited, Legrand ('Fabliaux,' vol. iv. p. 297), Montaiglon (vol. ii. 292, Estienne, ('Apologie pour Hérodote,' vol. ii. p. 478), and Bédier ('Fabliaux,' p. 450[b]) refer to the eighty-eighth of the 'Cent Nouvelles Nouvelles,' to Poggio's 'Fraus Mulieres,' and to the story known as 'Le mari dans le columbier' in Estienne's 'Apologie pour Hérodote,' taken from Poggio, and also to other stories taken from one or other of them. These stories, however, have but little to do with the tale in the Decameron, except the general resemblance they may have by being connected with the stories of the 7th Day; 'Delle beffe le quali, o per amore, o per salvamente di loro, le donne hanno già fatte à suoi mariti, senza essersene avveduti o sì.'

DAY 7, NOVEL 8

In the 'Pantschatantra' (Book I. tale 4, Benfey, vol. ii. p. 38), a weaver, drunk and jealous of his wife, to prevent her going out to meet her lover, ties her to a post; a friend of hers, the wife of a barber, to enable her to keep her appointment with her lover, releases her and is bound in her place: the husband awakening from a drunken sleep goes to his wife, as he thought, and offers to release her if she will promise not to offend again. The substitute being afraid to speak, the weaver in anger at her silence cuts off her nose and then goes back to sleep. The wife returns and changes places with the substitute. Subsequently the weaver goes to the wife and threatens further violence if she will not

speak; the wife, who was aware of what had taken place, calls upon all the gods to prove her chastity by restoring her nose. The barber's wife goes home and accuses her husband of having mutilated her, but on the facts being made known she is condemned to also lose her ears.

The story has thence passed into the 'Hitopadesa,' where it forms part of the tale in chap. vi. of Book II—'The tale of the woman, the barber and their wives' (Lancereau, pp. 127 *et seq.*)

It forms part of the various versions of the 'Kalila and Dimna' as to which the reader may be referred to 'Kalilah and Dimna, or the fables of Bidpai' by Keith-Falconer, 'The fables of Bidpai' by J. Jacobs, and the exhaustive articles by Bédier ('Fabliaux,' pp. 168 *et seq.*) and Benfey ('Pantschatantra,' vol. i. pp. 140 *et seq.*), and the numerous works referred to by those writers.

Similar to the 'Kalila et Dimna' versions, it is retold in the Breslau text of the 'Thousand and One Nights,' nights 554 and 555, which will be found in vol. xiii. p. 57 of the German translation by Habicht. This is not one of those to be found in Burton's edition, being one of those marked in the tables of contents of Habicht's edition with an asterisk, a mark indicating that it is a tale not properly belonging to 'The nights.'

In the French version of the 'Twenty-five Tales of the Parrot' ('Les Quinze contes d'un perroquet, contes Persans traduits sur la version Anglaise,' par Mme. Marie d'Heures, Paris, 1826, conte 26, p. 95), and in the German version of the 'Touti Nameh' (eine Sammlung Persischen Mährchen von Nechschebi; Deutsche übersetzung von Carl Jacob Ludwig Iken, 1822, p. 79), is a somewhat similar story, but where the substitute for the wife is a man. Here the wife, to enable her to enjoy her lover's society, sends a young Arab dressed in her clothes to take her place with her husband. The husband beats him to make him speak, and the husband then sends to him first of all his mother and then his sister, to whom he confides what has taken place. It may be here remarked that this tale does not

occur in the Turkish version of the 'Tuti-Nameh' by Rosen.

It also occurs in the twelfth chapter (Story VIII.) of the 'Bahar y Danush or garden of knowledge,' a collection of tales written in Persian during the seventeenth century, but which contains stories from Eastern sources of a much earlier date. This work was translated by Dr. Jonathan Scott in 1799, in 3 vols., and a reprint of this appeared in 1870 at the Bombay 'Industrial Press.'

The tale in question will be found in vol. ii. p. 80 of the edition of 1799 and at p. 99 of the last-mentioned edition, and it forms the fifth example of the 'Tirrea Veda, or the wiles of women.' Here the tale is told of a Brahmin and his wife, the position in life of the confidant is not stated. The tying to the post does not occur here; the confidant takes the wife's place by the husband's side, he cuts off her nose because she will not speak. The wife, on her return from visiting her lover, takes again the confidant's place and prays for her nose to be returned as a sign of her chastity; the husband begs her pardon and in future frees her 'from the reins of his control.'

Hans Sachs has treated the subject apparently from some one or other of the Eastern sources in his *meistersang* 'Der Schererin mit der Nasen' of the year 1538 (vol. i. p. 108 of ed. cited). It contains the incidents of the binding of the confederate, the mutilation of her nose, the wife claiming that her nose had been miraculously restored as a proof of her innocence, and the old procuress who takes her place saying she had been mutilated by her husband, who had thrown his knife at her. The scene, however, is localised at Augsburg.

The tale, also apparently from the Eastern sources, is found in the twenty-third of the 'Cento Novelle amorose dei Signori accademici Incogniti' by Annibale Campeggi of the seventeenth century (p. 168 of ed. cited. Also in vol. iv. p. 275 of 'Novelliero Italiano,' 1754). Here we have again the incident of the mutilation of the nose of the substitute for the wife (in this case her old nurse), and also of the

wife praying to the gods to restore her face to its pristine state as a sign of her virtue. The scene has also a mythological setting. The jealous husband dreams he had been changed into a satyr and had in that form bitten off his wife's nose. The Eastern story is also in the 'Delices ou discours joyeux et recreatifs, &c.,' par Verboquet le Genereux, Paris, 1630, in 18mo, p. 19.

In the European versions the tale takes a milder form. In lieu of the gruesome mutilation, which is particularly Oriental, of the woman's nose, we have the cutting off the hair, or a severe beating, or some other similar punishment. In the *fabliau* of Guerin, or Garin (for it is spelt in both forms), called 'Des tresces ou de la dame qui fit accoire a son mari qu'il avait revé' (Barbazan-Méon, iv. 393; Legrand, ii. 340; Montaiglon, iv. p. 67; another version of which is in Méon, 'Nouveau recueil,' i. 343–52, and in Montaiglon, v. 132), the plot, which in the different versions varies somewhat, is as follows:—

A wife sleeping with her husband is visited by her lover; the husband touching his hand thinks it is a thief, and struggling with him the gallant falls into a large tub, the husband asks the wife to fetch a light, she says she is too frightened to do so, but that she will hold the thief; the husband makes her catch hold of the supposed thief by the hair and goes for a light; the wife lets the supposed thief go and fetches a young ass from the stable and puts it into the tub where the gallant was and takes hold of its tail. On her husband's return she pretends he must have been deceived. He, however, turns her out of doors. She joins her lover at her sister's house and sends a woman who 'en beauté la resamblait' to go and sit on her husband's bed and weep. This is done, and the husband thinking it is the wife beats her severely and cuts off a large lock of her hair; the woman then runs away and tells the wife what has happened. When the husband has again gone to sleep the wife returns, disposes of the lock of hair and substitutes the cut-off tail of her husband's horse, and finally persuades him that he had been deceived, shewing her body to be free

from the blows he alleged he had dealt her and her hair to be intact.

It may be remarked that the incident in the first part of this *fabliau* of the wife's deception of the husband by the substitution of an ass, or calf, or other animal for the lover, a supposed thief, occurs as a separate story in the 'Cukasaptati,' tale 36, p. 98, of translation by R. Schmidt.

It is also to be found in the 'Forty Vezirs,' of which a very complete edition was given by Mr. E. J. W. Gibb in 1886. This story (the fortieth Vezir's story) is given only in the original Turkish in Mr. Gibb's, but a translation of it and also of two other tales left untranslated by him was given by Sir R. Burton in vol. iv. of his (supplemental) 'Thousand and One Nights' (original edition).

The incident of the deception by means of an ass is also found in Matheolus, premier livre, p. 37 of ed. cited and p. 30 of edition van Hamel, 1892. Here the husband kills the ass with a pestle. It is apparently from this *fabliau* that Hans Sachs has taken his *Schwank* 'Der Bawer mit der Zopff,' where also it is question of an ass.

In the thirty-eighth of the 'Cent Nouvelles Nouvelles,' called 'Une verge pour l'autre,' the intrigue is rather different. A wife angers her husband by concealing a lamprey he had brought home with which to entertain some friends. She persuades a neighbour to take her place, telling her that her husband is 'tres rude à ses besognes.' The husband beats the substitute with birches until the bedclothes are covered with blood. On the wife returning from visiting her lover, a monk, she sees what had happened, changes the bedlinen, and makes her husband believe he was as much mistaken about this matter as he had been about the lamprey.

According to Bédier, 'Fabliaux,' p. 197, this tale from the 'Cent Nouvelles' has been 'mis en vers dans un recueil du XVII siècle, "Le Singe de La Fontaine ou contes et nouvelles en vers," à Florence, aux dépens des héritiers de Boccace, 2 vols, 1773, p. 8.'

From the story in the 'Cent Nouvelles Nouvelles' is also derived the fortieth of the 'Ducenti Novelle' of Malespini.

A tale very similar to the one in the 'Cent Nouvelles Nouvelles' is the one in Hagen, vol. ii. No. xxxi. called 'Der Reiher.' Here a peasant catches a heron with his falcon and takes it home to his wife to cook, as he said he had invited his landlord to come and partake of it. The wife and a 'Gevatterin,' however, eat it all up and on his return with his noble patron, pretend this is all a mistake. To escape from the husband's anger the wife persuades the 'Gevatterin' to take her place with her husband, who similarly to the tale in the 'Cent Nouvelles' beats her and cuts off her hair.

The tale occurs in a German form in the old poem the 'Verkerte Wirt' by Herrand of Wildonie (Hagen, vol. ii. No. xliii.; Lambel, 'Schwänke,' 203). Here the story in Boccaccio is followed much more closely, as we have the incident not occurring in the previous versions, of the thread being attached to the wife's foot; the substitute is an old 'Gevatterin,' and the means of deception a young ass. As Herrand von Wildonie lived from 1248 to 1878, or some while previous to the birth of Boccaccio, an interesting point is raised. There can hardly be any question of either author copying from the other, and, consequently, the only supposition that is tenable is that both must have taken the story from some previous oral or written source, in all probability the former. Herrand von Wildonie himself states he heard it from his friend Ulrich von Liechtenstein.

This story is also found in the other German tale called 'Der Pfaff mit der Snur,' which is reprinted in 'Erzählungen aus der Altdeutschen Hss. gesammelt durch Adelbert von Keller' (Stuttgart, 'Litter. Verein,' p. 310). Here the lover is a cleric. There is also the incident of the string tied to the woman's toe as a signal. The husband mistakes an old woman for the wife and ill-treats her and threatens to cut off her head and to complain to her (the wife's) parents. The actual cutting off of the hair does not, however, occur.

There is also another tale in the same collection called 'Ain Spruch von ainer Frawen die ain Pfaffen bulett,

und wie vil sy irnn man vnglicks anlegett.' Here, also, we have the incident of the thread attached to the woman's foot, the lover is also a parson, the substitution of an old woman for the wife, the cutting off of the hair, and also the incident, as in the *fabliau* ' Des Tresces,' of the animal being changed adroitly for the lover.

The incident of the thread also forms the subject of the eighty-eighth tale of D. Mahrold's ' Roldmarsch Kasten,' bl. 374^{b}, but from the rubric which is given by Mr. Bolte in his edition of Frey's ' Gartengesellschaft,' p. 274, it is not very easy to see how far it otherwise resembles the tale in the Decameron.

We again find the incident of attaching a thread to the wife's foot as a signal to the lover and the ruse being discovered by the husband, in the second part of La Fontaine's ' La Gageure des trois commeres,' but not connected with the mutilation or other punishment of a substitute for the wife.

From the Decameron it is taken by Sansovino into the third of the fourth day of his ' Cento Novelle,' and it is the 113th (MS.) of the 'Grand Parangon des Nouvelles Nouvelles.'

The story has passed into English literature, for we find it forming part of the plot of Act iii. sc. 6 of Massinger's ' Guardian.' Severino, thinking his wife Iolante faithless, binds her with her scarf with a view to wreak vengeance on her. Calipso, her confidant, changes places with her. Severino cuts off her nose and stabs her arms, thinking she is his wife, and then leaves her. Iolante returning, releases Calypso and is again rebound; on Severino's return she prays:

> ' Look down
> Upon a wretched woman, and as I
> Have kept the knot of wedlock, in the temple
> By the priest fastened, firm; (though in loose wishes
> I yield I have offended :) to strike blind
> The eyes of jealousy, that see a crime
> I never yet committed, and to free me
> From the unjust suspicion of my lord,
> Restore my martyr'd face and wounded arms
> To their late strength and beauty.'

It is evident from the incident of the prayer that this also is derived from the Eastern sources, as such an incident does not occur in the Western versions.

Langbaine, p. 356, says this is 'borrowed from "The Cimerian Matron," a Romance, 8vo'; Baker, 'Biograph. Dram.' says 'Roman Matron.' I am unable to give any particulars of this.

We find the incident of the thread attached to the foot as a signal in Act iii. sc. 4 of Beaumont and Fletcher's 'Woman pleased,' but the remaining portion of the play is based, as we have already shewn, on Day 7, Nov. 6 of the Decameron.

According to Langbaine, p. 184, Thomas Durfey is indebted to this tale for an incident in his play of 'Squire Oldsap, or The night adventures,' a comedy acted at his Royal Highness the Duke's Theatre, printed in quarto, London, 1679. 'Tricklove's cheating Oldsap with the bell and Pimpo standing in Henry's place, Act iv. sc. 3, is borrowed from Boccace's novel, Day 7, Nov. 8.'

It is from the 'Cent Nouvelles Nouvelles' that the story seems to have passed into the old English Jest Books, as it forms the twelfth tale of the 'Merry Tales of the mad men of Gotham,' a work that is attributed to Andrew Borde, published according to Anthony Wood in the reign of Henry VIII. It has been republished frequently amongst others in vol. ii. of Shakespeare's Jest Books, ed. by W. C. Hazlitt, 1864, and also by Mr. Alfred Stapleton, Nottingham, 1900, with illustrations and an exhaustive criticism as to the particular 'Gotham' which may claim to be the place of the tales. The tale in question will be found at p. 14 of the edition of Hazlitt, and p. 23 of the last mentioned edition. Here the characters are, a man of Gotham, his wife who had a fair hair, her maid who is the substitute. There is no question of a lover. The husband cuts off the maid's hair with a pair of shears—the wife cuts off the horse's tail and wraps it round the shears, and puts them and the horse's tail back under the husband's pillow. The husband, on finding them in the morning, says to his wife, 'I cry thee mercy for I had thought that I had cut off thy hair to-night,

and I have cut off my horse's tail. 'Yes,' said she, 'self do self have: many a man thinketh to do another man a shrewd turn and it turneth ofttimes to his own self.'

The story is also found in the collection of tales called 'The Cobler of Canterbury,' written before 1590 and attributed to Tarlton, but which was not written by him. It will be found reprinted in the appendix to 'Tarlton's Jests,' edited by Halliwell for the (old) Shakespeare Society, 1844. The tale in question is called 'The old Wives tale,' and the first portion contains a device by which the lover ascertained whether he could visit the wife, viz., the direction in which a certain ass's head set up in the road side pointed. The tale is closely allied to the one in the Decameron (although, perhaps, with reminiscences of the 'Une verge pour l'autre' in the 'Cent Nouvelles Nouvelles,' No. 38, referred to above, as it contains the incident of the string as well as the cutting off of the hair.

The story is also contained in the collection of tales called 'Westward for Smelts,' to which reference has already been made, where it is to be found in the tale of the 'Fish wife of Brainford' (Brentford). It seems to have been taken from some one of the Eastern sources, as it contains the incident of the nose of the go-between being cut (not, however, cut off as in such versions), and of her persuading her husband, a mason, that he had done it by throwing a knife at her. It might, perhaps, have been taken from North's translation of Doni's 'Morall Philosophie,' 1570, of which a new edition, edited by J. Jacobs, was published in 1888 ('Fables of Bidpai'). The incident of the wife praying for her nose to be made whole does not occur, but the husband deems its restoration a miracle, which again seems to be a reminiscence of the more ancient versions. As for numerous other instances of another person being substituted for a wife, and being mutilated or otherwise harmed, reference may be made to the tale of the 'Merchant and the Faithful Wife,' by Rupert von Wurtzburg, and to the various other tales referred to under Day 2, Nov. 9.

DAY 7, NOVEL 9.

This story, for convenience of discussion, may be divided into its two principal incidents—the first that of the wife's test of her husband's love for her, which I call with other commentators 'The tale of the fetid breath'; and the second story that commonly termed 'The tale of the pear tree.'

The killing of the husband's favourite hawk by the wife and the tests imposed by the lover are not found exactly in any older form, though in several versions of the 'Seven Wise Masters' a wife, acting on the advice of her mother, tests her husband by successively cutting down a tree of which he was fond, killing his favourite hound, and upsetting the table on the occasion of a party. This, however, was not done as a test of her affection for her lover, but merely to annoy her husband, who in the end punishes the wife by causing her to be 'let blood.' This is the tale which has passed into the *fabliau* called 'La Male dame,' or 'La femme qui vouloit eprouvoit son Mari,' in Legrand, vol. iii. p. 165; Montaiglon, vol. vi. p. 95, 'De la Dame escolliée'; the 'Contes ou nouvelles récreations et Joyeux devis' of Des Periers, No. 127; and also it is stated in the 'Amants heureux' and in the Abbé Prevot's 'Contes, avantures et faits singuliers,' where the wife is put in an asylum as a lunatic; and Keller, in his introduction to Buhel's 'Diocletian' (Introduction, p. 56), says that a similar incident is told of Socrates and Xantippe, and that similar to the tale in the Decameron also in Lassberg's 'Liedersaal,' i. p. 267.

The plucking out the hair or tooth of a man seems to have been a popular test, for we find it in the romance of 'Huon of Bordeaux,' where Huon having killed, although in self-defence, the favourite son of his sovereign, could not obtain pardon except on the whimsical condition that he should proceed to the court of the Saracen Amiral or Emir Gaudisse, who ruled in Bagdad, that he should appear whilst this potentate was at table, cut off the head of the Bashaw, who sat at his right hand, kiss his daughter three times, and bring as a tribute to Charlemagne a lock of his white beard

and four of his most efficient grinders (Dunlop, i. pp. 295 *et seq.*).

The incident of the fetid breath is found in numerous tales, though in a somewhat different form to that in the Decameron.

In the 'Conte Devot d'un roi qui vouloit faire bruler le fils de son sénéchal' (Méon, ii. p. 331; Legrand, v. p. 56), where the master of the king's sons caused enmity with the king who had adopted the Seneschal's son by telling him that the king had complained of his breath, and that when he served the king he should turn his head. He does so, and the king noticing his altered demeanour asks of the master the cause, and is informed that the youth says he is obliged to do so owing to his (the king's) offensive breath. The king accordingly resolves to have him burnt to death.

This story belongs to the somewhat extensive cycle of stories of which the plot is that a treacherous person seeking to have another put to death is accidentally himself killed in his stead. (Clouston terms this story 'The favourite who is envied.')

The same story is to be found in the 'Cento novelle antiche,' where it forms the sixty-eighth of the edition of 1572, of Borghini, and which was apparently taken by him from 'Libro di miracoli di Nostra Donna,' being one of the *novelle* interpolated by Borghini to make up the hundred, and which does not really form part of the 'Nov. ant.' (See Biagi, *op. cit.* 245.)

It is also told of the Emperor Martin and his nephew Fulgentius in No. 98 of the English 'Gesta Romanorum,' of which an analysis will be found in Douce's 'Illustrations to Shakespeare,' p. 565, and the story itself is given in the introduction to Swan's translation of the Latin text (p. 50 of the edition in one vol., 'Bohn's Library'), and it forms No. 70 of the 'English Gesta' as edited by Herrtage for the Early English Text Society, and is also given in Latin in Oesterley's edition of 'The Gesta,' where it is No. 283, app. 87, p. 688, in the notes to which (p. 749) will be found a large number of parallels for which space cannot be found here,

and many of which relate merely to the incident of a person attempting to injure another being killed in his stead, and do not contain the incident of the offensive breath with which we are alone concerned here. It is also stated to be in Bromyard's 'Summa Predicantium,' 'Invidia' J. vi. 26; in the 'Liber de donis' of Étienne de Borbonne; in the 'Anedotes chrétiennes de l'Abbé Reyre,' and the 'Patrañas of Timoneda' (Patr. 17). It also forms an incident in the 'Nugae curialium' of Walter Mapes (twelfth century), 'De contrarietate Parii et Lausi,' dist. iii. cap. 3, pp. 124–34 of the edition by Wright for the Camden Society, 1850.

In Nicholaus Pergamenus' 'Dialogus creatorum,' dial. 120,'[1] the story is told very shortly of an emperor, his tailor and barber; the latter is condemned to be drowned but is not, so escapes and going abroad prospers, and at length returns and restores to the emperor his ring which had been dropped into the sea and found in the belly of a fish.

In the same work (dial. 78, p. 223 of the ed. cited in note), reference is made to a very curious converse form of this tale, where an innocent and virtuous wife does not tell her husband of his breath being offensive as she did not know but that all men were alike in this respect. The story in this last mentioned form is given in a more extended form in No. 7 of the 'Novelle inedite' of Giovanni Sercambi, De puritate' (Collezione di operette inedite o rara publicata della libreria Dante in Firenze), and it is also to be found in 'Hieronym. advers. Jovinianum,' i. 27, which is quoted by Professor Alessandro D'Ancona in his notes (p. 70) to the above-mentioned ed. of Sercambi, who also refers to Joannes Saresberiensis, 'Policraticus,' iii. 13.

From 'Hieronymus' it is taken into the 'Alphabet of Tales,' No. cxxxv, p. 94 of ed. cited, with acknowledgment of its source. It is also found, also with acknowledgment

[1] P. 276 *of 'Die beiden altesten lateinischen Fabelbucher des Mittelalters des Bischops Cyrillus "Speculum Sapientiae" und des Nicolaus Pergamenus "Dialogus creaturum" herausgegeben,'* von Dr. J. G. Th. Graèsse, 1880, Stuttgart, Litter. Verein.

of source, in Jacopo da Cessole's 'Sopra il Giuoco degli scacchi,' chap. ii (p. 19 of ed. cited). And again also, without such acknowledgment of source, in the 210th of Pauli's 'Schimpf und Ernst' (p. 140 of Oesterley's edition). Oesterley in his note to this tale, p. 497, gives (*inter alia*) the following references which I have been unable to refer to: 'Gallensis, Joh. Communiloquium siue summa collationum,' Argent., 1489, in folio, 3, 1, 3 = Bromyard, 'Summa praedicantium,' s. l. et a folio, J, 6, 26; M, 4, 3. 'Scala celi,' Ulm, 1480, in folio, 130[b]; 'Speculum exemplorum,' Daventr, 1481, in folio, ed. Major, Duaci, 1611, in 8vo, 9, 133; 'Libro de los Enxemplos,' in Biblioteca de autor. Español., Tom. 51, 312; Gerlach, 'Sam. Eutrapeliarum libri tres,' 1–3, Leipz. 1656, 8vo, 2, 652.

In the East the story is very ancient, for Mr. Kumagusa Minakata, referring in *Notes and Queries* (tenth series, ii. p. 506) to the tale of the 'Favourite who was envied,' gives the following tale from the 'Kan-pi-tsze,' written in the third century B.C. quoting from the 'Yuen-kien-luihan,' 1703, tom. cclx. f. 83[b]:—

'(Some years before 306 B.C.) the King of Wei presented a beautiful woman to the King of Tsu, who liked her exceedingly. Then his principal mistress, Ching-Chû, said to her, "The king likes you very much, but only your nose he dislikes to see, so if you will cover your nose every time you see him, you shall never lose his favour." She acted according to the advice, which caused the king to ask Ching-Chû, "What makes this new favourite of mine cover her nose in my presence?" The reply was, "It seems she hates your majesty's breath," whereon the enraged sovereign ordered her nose to be severed.'

He adds, 'The "San-pu-ku-shi," written about the third century A.D., quoted in the same encyclopædia, *l.c.* f. 84[a], attributes the cause of the Emperor Wu-ti killing his heir-apparent in the year 91 B.C., to the latter's adopting a wicked courtier's advice and covering his own nose with paper before the emperor, then suffering from disease.'

We also find it in several other Eastern versions. It

forms the Lady's twenty-second tale in the 'Forty Vezirs' (p. 239 of the transl. by Gibb). Here the king is told that his favourite courtier said he had leprosy, in proof of which he would see that the courtier avoided his (the king's) breath. The next day the courtier is given a dish flavoured with garlic and told when he approaches the king he must hold his sleeve to his mouth as the king disliked the smell of garlic.

Similarly it is told of the King of Africa and his Vezirs in Clouston's 'Persian Tales,' 1892, p. 49, taken from 'Mahbub al-Kalub' or 'Delight of hearts,' the date of which Clouston, however, does not give. Here also the king is told by his vezir that a dervish says he (the king) has foul breath, and the dervish is given a dish of garlic, and keeps at a distance from the king because he knows he dislikes garlic. The story is also found orally in North Africa, and is given in the 'Contes de la Kabylie' in the same form as the Arabic version.

An Indian popular version is according to Clouston ('Persian Tales,' 124; 'Popular Tales,' ii. 450) given in Vernieux's 'The hermit of Motee Jhurna, also Indian tales and anecdotes,' Calcutta, 1873, where it takes a somewhat different form: A fakir is told he must not approach his face too near the king when speaking to him, as it is disrespectful, and the king is informed the fakir averts his face so the king should not observe his drunken habits.

The story of the extraction of the tooth also occurs in some of the versions of the well-known cycle story, the frame-work of which is that three women find a jewel and they decide it shall belong to the one that plays the best trick on her husband. On this point reference may be made to the article by Liebrecht in 'Germania,' xxi. 385, reprinted in his 'Volkskunde,' 1879, pp. 124 *et seq.* and Rua's 'Novelle del Mambriano,' pp. 104 *et seq.*; Bédier, 'Fabliaux,' 265 *et seq.* In this form it seems only to occur in the 'Mambriano' (canto xxv. stanzas 7 and 92, where it forms the second trick, which is followed by Malespini, part ii. No. 95) and the 'Fiabe Siciliane,' ed. Pitre, called

'Li tri cumpari,' No. clxvi. and 'Li tri Burli,' a variant of it. It also occurs in a *favola* of Flaminio Scala 'Teatro delle favole rappresentative,' &c., Venezia, MDCXI, giornata xx., 'Li duo fidi notari' (quoted by Rua, *op. cit.* 116).

The tale in the Decameron is strikingly similar to one in the 'Exempla,' of Jacques de Vitry, who was born before 1180 and died in 1240. (See his life in the edition of his 'Exempla' edited by T. F. Crane and published for the Folk-Lore Society, 1890). The story is Exempla ccxlviii. and is as follows (I give the analysis of Crane, p. 238): 'A wicked woman when she wished to see her lover used to tell her husband that he was ill, and must not leave his bed until she returned. The husband believed everything she said and obeyed her. One day she told her lover that she was more fond of him than of her husband. The lover demanded as a proof of this that she should bring him her husband's best tooth. Upon her return to her home she began to weep and feign sadness. When her husband asked her what the matter was she said she did not dare to tell him. Finally she yielded to his entreaties and said that she could not endure his foul breath. He was surprised and grieved and said, 'Why did you not tell me, is there not any remedy for it?' She replied that the only remedy was to have drawn the tooth from which the odour proceeded. He followed her advice and had drawn the good and sound tooth which she pointed out and which she took at once and carried to her lover.' This is given in Wright's 'Latin stories,' No. 18, verbatim from Vitry, although he does not mention the source.

We now come to the portion of the tale in the Decameron generally referred as the 'Pear tree.' This probably had its origin in some Oriental source, although in such Eastern tales it is not a pear tree that is in question. We find it in the 'Bahar-Danush,' to which reference has already been made, where it forms the fourth lesson of the 'Terra Veda,' where it will be found on p. 94 of the ed. cited. Here the wife persuades her husband to climb a date tree which has

the property that ' whoever ascends it sees many wonderful objects.' He does so and the wife takes the opportunity of dallying with a pilgrim Brahmin. The husband, indignantly complains of his wife's conduct, which she denies and then mounts the tree and in her turn accuses him of still more shameful conduct. He replies, ' Woman, do not so ridiculously cry out, but be silent for such is the property of this tree, that whoever ascends it sees man or woman below in such situations.'

It also occurs in a slightly modified form in the Breslau text of ' The Thousand and one nights ' edited by Habicht and Fleischer from a Tunistan MS. and published in 1825–43, and in ' Tales from the Arabic of the Breslau and Calcutta (1814–18) edition of the book of " The Thousand Nights and a night " not occurring in the other printed texts of the work, now first done into English by John Payne,' London. Printed for the Villon Society, 1884, in three vols. (Vol. i. pp. 270–72 ; Burton, ' Supplemental Nights,' vol. i. p. 239 of the original ed. and vol. ix. p. 156 of the ed. in twelve vols. edited by Smithers). Here the story is to the following effect : The lover says to the lady, ' Oh, my lady, and my beloved, if thou desire me and love me give me possession of thyself and accomplish my need in thy husband's presence, else I will never again come to thee nor draw near thee what while I abide on life.' (As will be observed the same point is made in the Decameron, although there the wife herself suggests this.) The wife agreeing to this arranges with the husband to go a-pleasuring, which they do to a place abounding with vines and water. The wife has an underground place made near to the tent for the lover to hide in. She ascends the tree first and reproaches her husband for what she pretends to see. He then mounts the tree to see, when the lover comes out of the hole and has his pleasure of the wife. The husband then reproaches the wife in his turn, but when he has descended the tree the lover has disappeared. This happens three times. In the end the husband says, ' Arise, let us depart this place, for it is full of Jins and Marids.' Clouston (' Chaucer Analogues,'

additional notes, p. 544) quotes a version from the Masnavi of Jalálu-'d-din Rúmi, the celebrated Sufi or Muslim mystic and founder of the sect known as the dancing dervishes, who was born in Bakh A.D. 1207, and died at Conya (the ancient Iconium) 1273. The version apparently follows the Eastern ones, the wife climbing the tree first and accusing her husband of acting the part of a catamite.[1]

We find the story take again another form in which the wife persuades her husband that what she did was to restore his sight. In this form it is found in a collection of Latin fables in verse by Adolphus, written in the year 1315 (Printed in 'Adolphi fabulae in Polycarpi Leyseri Historia poetarum et poematum medii Aevi decem,' Halae Magdelburgiae, 1721, p. 1008, and which is reprinted in Wright's 'Latin Stories,' for the Percy Society, 1842, Fab. No. 1, p. 174), and also in the 'Chaucer Analogues,' p. 179; the analysis of it as given there is as follows: 'A blind man's pretty wife asks him to go to a certain pear tree. She climbs up to a young man who is there and who caresses her. The blind man hears the noise they make and scolds his wife. God gives him his sight again, when he bitterly reproaches his wife. She says she had spent much on doctors for him in vain, then in sleep she was bidden to play with a youth up a tree and her husband would be cured. This she had done and he is whole. He thanks her.

There is also a version in prose of this tale which is given in Wright's 'Latin Stories,' No. 91, and also in the 'Chaucer Analogues,' from the appendix to the Latin editions of 'Æsop's Fables,' printed in the fifteenth century, and which is taken from the twelfth of Alphonsus, 'Disciplina clericalis,' which, however, has not passed into the 'Castoiement.' This will be found in the German translation of Steinhowel, p. 327 of the edition of that work by H. Oesterley, 1873 and in Caxton's translation of MCCCCLXXXII. (Vol. ii. p. 287 of the ed. of J. Jacobs previously cited). In

[1] See *Masnavi i Ma'navi*; the spiritual couplets of Jalálu-'d-din Muhammed i Rúmi, translated and abridged by E. H. Whinfield, sm. 8vo, 1887.

this story the only difference is that here the restoration of the husband's sight is attributed to Jove instead of to the Deity.

It is from this that it seems to have been taken into the 'Schiltwacht' of Bernhard Hertzog (1560) 'Von einem blinden Mann und seinem weibe.' bl. Mva. Mr. Bolte (p. 651 of his edition of Montanus's 'Schwankbücher') refers to Jochem Glockenthon, 'Der blind Mann mit dem Schönen weib,' 1588 (Dresdener MS. M. 5, p. 349; 'Kryptadia,' i. 65, iv. 198; Leite de Vasconcellos, 'Giornale di filologia romanza,' iv. 192, No. 4).

There is a curious old German poem called 'Von einen Plinten' of a blind man, which is reprinted in Keller, 'Aus altdeutschen Handschriften' (Stuttgart, 'Litter. Ver.' 1855, p. 298), where the husband is similarly deceived and his sight restored to him by St. Peter.

It was probably from one of these sources or even from oral tradition that the tale has passed into Europe. We find the story again in one of the tales of the 'Cento Novelle Antiche' of the Codex Panciatichiano (No. 22 of 'Papanti Catalogo del novellieri italiani in prosa,' Livorno, 1871; Biagi, No. 155). It is not in the editions of Gualteruzzi or Borghini. Here it is again somewhat modified. It is St. Peter who suggests to the Deity that he should restore the man's sight so that he might put his wife to shame. The Deity says she will be sure to find some excuse, which is the case, for the man on receiving his sight and complaining of her conduct, she says, 'if it had not been for me you would not have recovered your sight.'

The incident, somewhat similar to the last, occurs in the latter portion of Chaucer's 'Merchant's Tale,' the man's sight being restored by Pluto.

This again has been taken from Chaucer by Pope in his 'January and May.'

The 'Pear tree' incident is also taken into Cinthio dei Fabrizii 'Libro della origine delli volgari proverbii,' where it forms the second part of No. 10—'Altri han le

noci ed io ho le voci.' (See the article on this book by L. G. Lemcke, in 'Jahrbuch für romanische u. englische Litteratur,' vol. i. p. 314) (1859).

The incident also occurs in Wieland's 'Oberon,' canto vi. where the fairy king restores the old husband's sight and Titania makes the lover on the pear tree invisible.

Mr. R. Köhler refers to this in his article in 'Göttingische gelehrte Anzeigen,' 1869, 768–74, reprinted in his 'Kleinere Schriften,' ii. 568 on 'Due novelle antichissime inedite,' Venezia, tipografia Clementi, 1688, and says, 'the second *novella* will remind every German reader of the story of Gangolf and Rosette in Wieland's "Oberon."' He also refers to 'Wittekindt,' J. C. Kruger, 1898, pp. 50, 58.

The story forms the tale of the second 'commère' in La Fontaine's 'La gageure des trois commères.' The wife makes Guillot mount the pear tree. He makes an accusation against the husband and wife. They deny the accusation and say the tree must be enchanted. The husband then mounts the tree, and seeing his wife and Guillot embracing one another is persuaded to that effect.

The tale in La Fontaine seems to have given rise to the following dramatic versions: 'Les trois Commères,' opéra comique by Lesage d'Orneval et Piron, acted in 1723; 'Le Poirier,' opéra comique by Vadé, acted 1752, analysed in the 'Dict. Dram.' ii. p. 453, and in the 'Histoire du théâtre de l'opéra-comique,' ii. p. 15, and worked up by Anseaume and Saint-Arnaud, acted 1772, under the title of 'L'arbre enchanté'; in verse by Moline, 1775, under the same title; 'L'amant femme de chambre,' comedy by Bourlain; 'La gageure des trois commères,' vaudeville by Desmares in 1833.

So far as I am aware the subject apart from Chaucer, and following him Pope, does not seem to have been dealt with in England except by Durfey. Langbaine refers under 'The Royalist' by Thomas Durfey, printed in quarto, 1682, 'Witness the tryals which Camilla put upon her husband Sir Oliver Old-cut for the love of Sir Charles

King-Love, which the author borrowed from Boccace, Day 7, Nov. 9, "Les Contes de M. de La Fontaine," and other hints.'

The whole of the tale, as in the Decameron, forms the subject of a Latin play called 'Comedia Lidiae,' attributed to Matthieu de Vendôme, which is printed by Edlestand du Méril from an MS. of the Royal Library of Vienna, No. 312, in his 'Poésies inédites du moyen age,' Paris, 1854, pp. 350–73. Du Méril says, p. 350, 'The first verse prevents us attributing it to any other writer.' As he lived in the twelfth century, if this were really from his pen it would seem to be unquestionably the source from which the tale in the Decameron was taken, the similitude being so striking even to the names of the characters and containing as it does not only the pear tree story but also the other ruses. The authorship of Matthieu de Vendôme is, however, anything but certain, and until it can be proved it seems more likely that the poem was derived from the Decameron rather than the reverse.

There are several stories more or less analogous to the tale in the Decameron of how a man is persuaded that his wife's apparent misconduct is owing to the magical property of a drug or some object.

We find it in the old German tale or *fabliau* called 'Weiberlist' (Hagen, 33, p. 261). Here a husband sees his wife committing adultery and beats her. The wife goes to an old procuress and induces her to persuade her husband that he has been deceived. The old woman meeting the husband pretends to be frightened at his two noses and four feet; she explains that probably this is the result of her having eaten a plant called 'chervil,' which had the properties of making one see double. The foolish man thought that perhaps he also might have been deceived and on going home asks his wife and the servant what he had eaten on the day in question and was told that it was 'Chervil'; he is then satisfied he had been mistaken, and 'makes it up' with his wife by the present of a new dress. In this form it is found, but somewhat more shortly, in M.

Scotus, 'Mensa Philosophica,' p. 234, which is quoted by Mr. Crane in his 'Vitry,' p. 240.

In the ccli. of 'Vitry' there is a story of which the following is the analysis given by Mr. Crane, p. 240: A husband discovered his wife with her lover, and laid in wait to kill him at a spot where he must pass in leaving the house. The wife sent for a crafty old woman to help her in this strait. The old woman told her to conceal her lover, and then went herself to where the husband was and said, 'The Lord be with you and with your companions.' The man answered, 'What are you saying, I am alone.' She replied, 'Sir, forgive me, for there is a certain hour in the day when eyes are so changed that they see two persons where there is only one.'

Then he began to think that possibly this had happened to him when he saw his wife, and he went to ask if it were so. When he found his wife alone, he asked her pardon for believing ill of her. (This is to be found in Wright's 'Latin Stories,' 14.)

This is not dissimilar to the story in Jörg Wickram's 'Rollwagenbüchlein,' 1555, No. 45, p. 78 of the edition by H. Kurtz. Here the husband thinks he sees a man with his wife, but he says nothing. Being afraid of discovery, however, and to deceive him, she, when she takes him his dinner in the fields, accosts him with the words, 'Good day to both of you.' He asks what she means by her words, and she says she had been sure he had a comrade. He answers, 'That is funny, just the same happened to me this morning.' She laughed and said, 'Now I can believe what they say, that man's sight is bad in the morning and woman's in the evening.'

Liebrecht gives a somewhat similar story from Arnason Islenzkar, 'Þjóds,' i. 532 (Volkskunde, p. 135). Here the wife brings her husband two spoons to eat his breakfast with; on his remarking he had only one mouth, she says, 'The other spoon is for the woman who was with you.' On his denying this she says, 'Perhaps you are right for married people often are deceived and imagine they see things which have never happened.'

It takes a somewhat different form in the twenty-ninth Vezir's story in the history of the Forty Vezirs (p. 303 of the transl. of Mr. Gibb). The woman says, 'I am able to manage that I shall make merry with thee before my husband's eyes.' The deception of the husband being here brought about by a sweetmeat the wife gives her husband to eat and eats herself saying, 'They say that he who eats this sweetmeat sees single things as though they were double.'

We find also an optical illusion in the French *fabliau* by Gurin, called 'Le Preste ki abevete' (Montaiglon, iii. p. 54). Here a priest looks through a keyhole and sees a peasant and his wife seated at table: He goes in and accuses the husband of acting in an equivocal manner. The peasant denies this, but goes outside to ascertain what can be really seen through the keyhole. The priest thereupon does what he had accused the husband of doing. The husband thinks it is all an optical delusion caused by the keyhole being enchanted.

This is very similar to the tale in the 'Nouveaux Contes à rire et aventures plaisantes de ce tems' (p. 142 of vol. ii. of ed. of 1741) and 'Contes d'Ouville,' ii. 170, called 'Gageure de deux voisins à qui feroit son voisin cocu le plus subtilement.' And this is reproduced with but little change in the 'Contes à rire et aventures plaisantes ou récréations françaises,' ed. of Chassant, 1881, p. 354, where, however, it is intituled, 'La gageùre de trois voisins.'

Very similar to this is the folk-story of 'the three sisters and the ring,' quoted by Liebrecht in his 'Volkskunde,' p. 135, where it is the jest of the first sister. She goes with her husband to the tree grown grass plot in front of a monastery, from one of the windows of which a monk by arrangement with the woman looks out and accuses the couple of behaving improperly in a public place. The husband is stupefied at the accusation, but at the urgent entreaty of the monk goes up and looks out of the window through the spectacles given him, when he sees another monk doing what he was accused of doing.

In the fortieth of the Fables of Marie of France, vol. ii. p. 206 of the ed. by Roquefort (analysed by Legrand, vol. iv. p. 378) is the *fabliau* 'Dou vileins qui vit un autre Hom od sa fame.' A peasant sees from outside his house a man with his wife. He accuses her: she says he was mistaken, to which he replied he had seen it with his own eyes. She retorted he must be a fool to believe all he saw, and made him look into a tub of water; when he did so she put her arm round his neck so that he saw her reflection as well as his own in the water and is thus persuaded he was mistaken. This incident of the tub also occurs in the latter portion of the old German poem, 'Vrouwen list' (Hagen, No. xx. vol. ii. 87).

A somewhat similar enchantment is given by Liebrecht ('Volkskunde,' p. 135) from Freyman, 'Arabum Proverbia,' vol. ii. p. 59, No. 3, 'Puto hanc vestram aquam esse aquam amplexus.' An Arab at a well sees in the surface of the water the image of his wife and her lover. As he hurries back to his tent the wife sees him and hides her lover, so that the husband thinks he must have been mistaken. The wife, to allay all suspicion, however, offers to go and fetch the water for the camels as he was tired. She comes back directly and hits her husband over the head with a cudgel and reproaches him that in the water she had seen him enjoying himself with another woman, 'Maritus autem, "si verum dicis, respondit, haec aqua vestra aqua amplexus est."'

R. Köhler, in 'Zeitschrift für deutsche Philologie,' iv. 304, 13, 1873 (reprinted in his 'Kleinere Schriften,' ii. 669) gives the second story from A. Stern, 'Ich schatz nein' (ein Novellenstrauss des 15 Jahrhunderts), taken from the MS. No. 88 of the 'Generallundesarchivs' of Karlsruhe of the Franciscan J. Kimerlin, of the year 1477. This story, which is entitled 'Der Spiegel,' is similar to the one given by Liebrecht, the wife, however, making her husband look in a mirror instead of in the tub of water.

DAY 7, NOVEL 10

No source seems to be known for this tale nor are the characters historical, but in the old authors, such as Jacobus de Voragine, Jacopo Passavanti, Vincent de Beauvais, Cæsarius de Heisterbach, there are similar tales of friends making the compact that the one first dying shall return to the world and inform his comrade of his fate, &c. Several of these are given by Landau, p. 248. It is possible that Boccaccio in this story intended to ridicule these beliefs, or else to ridicule the idea of there being any real relationship between a godfather and his godson. I am not aware of any imitations of this tale, but it seems to be translated by Nicholas de Troyes in the 115th of his 'Grand Parangon des Nouvelles Nouvelles' (MS. only).

DAY 8, NOVELS 1 & 2

THESE two tales are so closely allied to one another that it seems convenient to treat them together. Du Méril, in the chapter entitled 'Des sources du Decameron et de ses imitations,' contained in his 'Histoire de la poésie scandinave,' p. 355, states that the first tale is imitated from the *fabliau* 'Du Bouchier d'Abbeville,' by Eustache d'Amiens. This is printed in Barbazan-Méon, vol. iv. p. 1; Montaiglon, iii. p. 227; and an analysis of it is also in Legrand, vol. iii. p. 288. As will be seen, the semblance is only general. A butcher of Abbeville seeks lodging at the house of the priest, saying he is a poor traveller seeking a lodging for one night. The priest refuses him saying his house is not meant for peasants. The man goes to seek a lodging elsewhere, and meeting a flock of sheep he asks whose they are, and is told they belong to the priest. Determined to revenge himself, he steals one and returns to the priest's house and announces himself as the butcher of Abbeville, and brings him as a present a fat sheep in return for which he asks for a supper and to be allowed to have the skin.

He is now received cordially and after having skinned the sheep, he, the priest, and his *mie*, all sup together in great good humour. On retiring to rest, the butcher obtains the favours of the servant girl by promising her the sheep-skin. The next morning he similarly obtains the favours of the priest's *mie*. He then dupes the priest by offering to sell him the skin very cheaply and leaves. The priest on returning to his house from Mass, finds the two women squabbling as to whom was entitled to have the skin, and he also discovers from his shepherd that the butcher was the man who had stolen the sheep.

This first mentioned tale in the Decameron forms the plot

of Chaucer's 'Schipmanne's tale,' where however the wife first asks for the loan of the money, and which she does not finally restore to the husband as she had spent it on finery but offers to repay him in another way. It may be observed here that whereas in the Decameron the deceiver is a layman, Chaucer makes him a cleric.

There is a story in the eighteenth of the 'Cent Nouvelles Nouvelles,' which bears a slight general resemblance to the first mentioned tale in the Decameron. Here a servant grants her love to a man for money, which he afterwards cozens her out of under fear of discovery by her master. This is the tale which is taken by Malespini into the twenty-ninth of his 'Ducento Novelle.'

According to Dunlop, vol. ii. p. 124, the same stratagem has been attributed to Captain Philip Strafford in 'Johnson's lives of pirates and highwaymen.'

Masuccio Salernitano, in his 'Novellino' No. 45, has a tale which is, to a certain extent, the converse of the above. A youth can only obtain the love of a lady of whom he is much enamoured by the gift of 1000 golden florins. Afterwards in great distress at thus having lost the whole of his fortune he happens to meet with the husband without knowing him; tells him the whole story of his misfortunes. The husband takes compassion on him, invites him to return and sup with him, where the youth is much surprised to find the lady. After supper the husband compels the wife to return the whole of the money she had cozened the young man out of, and then makes him give her one ducat as the proper remuneration of a *bagassa*. The husband then poisons the wife and dismisses the youth with rich presents and good advice. This tale is practically translated in the 'Comptes du monde adventvreux,' where it forms the thirty-fourth.

There are two stories in the 'Grand Parangon des Nouvelles Nouvelles' one the cxi (No. xxxi of ed. by E. Mabille), 'D'un gallant qui bailla une dame xxx beaux escus faux pour coucher avec elle, mais à la fin tout le fait fut avéré et faillit dire la verité'; here the resemblance is but slight,

it is much closer in the cxiv. (No. 55 of the ed. by E. Mabille), 'D'un jeune gallant de marchant qui donne cent escus pour coucher avec son hostesse, puis apres son mary par fortun en fut adverty et lui fit rendre les cent escus. Et a sa femme fit bailler un petit blanc comme à une paillarde.' In this last point it resembles the tale in Masuccio.

The borrowing ducats from the husband and giving them back to the wife is also treated by Sercambi in his *novella* 'De avaritia e Lussuria' (Triv. No. 31; No. 19, p. 81 of Renier's edition of 'Novelle inedite di G. Sercambi').

We also find it in the fourth day of 'L'arcadia in Brenta,' by G. G. Vacalerio (Sagredo) (p. 154 of ed. of 1684, and p. 167 of ed. of 1785), but with some slight changes in the form. In the first *novella* of Giraldo Giraldi written about 1477–79 (not to be confounded with Giraldi Cintio, the author of the 'Eccatomithi') is a story of a monk who gave a merchant's wife a beautiful piece of cloth, which he had obtained from the husband on approval and which he afterwards asks back in the presence of the husband.

This seems to be similar to the twenty-sixth chapter of 'La legende ioyeuse de maistre Pierre Faifeu' by Charles Bourdique, 'comment fut amoureaux de quelque dame, à qui, pour ce faire, donna trois aulnes de escarlatte' and, to the 148th of the 'Grand Parangon des Nouvelles' of Nicolas de Troyes, 'D'un gentilhomme qui donna pour 50 escus de velours à une barbière pour faire son plaisir d'elle et comme son serviteur trouva façon de le ravoir.' This is not one of those reprinted by Monsieur Mabille in his edition.

This first tale is, of course, the source of La Fontaine's 'A femme avare galant escroc.' Monsieur Regnier in vol. iv. p. 356 of his edition of the 'Œuvres' refers to the play of 'Le galant escroc,' Proverbe by A. Collé, 1753 (Théâtre de Societé, La Haye, 1777, in 12mo, vol. i. p. 281) and says, 'Compare in "Tallemant des Reaux" (vol. vi. p. 66) the anecdote of Mme. d'Espagnet, "du moine et des ses cent pistoles."' Here, however, the resemblance is very slight: a priest gives a hundred 'pistoles' for her favours and asks for them back, saying he had only lent them; she laughs

at him and refuses, and he revenges himself subsequently by, at another assignation, flogging her as a penitent.

The first of those two tales in the Decameron has also been dealt with on several occasions by German authors. It forms the subject of a *meisterlied* of April 18, 1539, by H. Vogel, 'Das schön goltschmits weib,' which is reprinted by Mr. J. Bolte in his *anhang* to his edition of the 'Schwankbücher' of M. Montanus (p. 540). The borrowing from the husband does not occur in this, but seems to in the eighty-ninth of Dietrich Mahrold's 'Roldmarsch Kasten' (1608), the rubric of which is given by Mr. J. Bolte in his appendix of his edition of Jakob Frey's 'Gartengesellschaft' (p. 274).

Both the first and second tales of Day 8 seem to be imitated in Bebelius, Lib. iii. p. 78 of ed. of 1555 and p. 187 of the edition, comprising his facetiæ and those of Nicodemus Frischlinus of 1651 called 'Factum cujusdam Francigenae.' A certain 'Francigena' of the city of Ticino (that is the sort of man who is crafty and deceitful) borrowed one hundred gold pieces of another citizen of Ticino, giving him in pledge a gold necklace. Meeting the wife of the latter one day he said to her, 'Take these gold pieces and grant me your favours for one night.' The wife, captivated by the spoil (for money is the most potent instrument for expelling chastity), consented. The Frenchman the next day saw the husband and asked for his pledge back as he had returned all the gold pieces to the wife, who was unable to deny that this was so, and although deceived had to be obsequious to him. This story is taken verbatim into the 'Nugae venales' of Richard Head (p. 78 of the ed. of 1648).

In Frey's 'Gartengesellschaft' (chap. 76, p. 70 of ed. cited) the story also seems to be a mixed reference of both the first and second tales of the eighth day, taken apparently, as to the first part, the gold chain borrowed of the husband, from Bebelius, and as to the second part, relating to the mortar, from Burckhard Waldis, 'Esopus' (1548), 4to, 27. From Frey it also seems to have passed into the twenty-sixth of D. Mahrold's 'Roldmarsch Kasten.'

The first part of the *fabliau* of 'La dame et du Curé'

(printed in Barbazan-Méon, iv. pp. 181 and Montaiglon, ii. 235, under the title 'Du prestre et de sa Dame,' and of which an analysis is given in Legrand, iv. 299, under the first mentioned title) has some little resemblance to Day 8, Nov. 2, the pledged cloak.

A bourgoise of Estampes had an intrigue with the curé. One day in the absence of the husband she gave a rendezvous to the priest. He came and brought a pasty with him and they had just sat down to table when the husband returned; the wife clears away the dishes, hides the curé under a large basket and opens the door to the husband who, on entering goes upstairs. The curé could have gone out unseen, but he had left his cloak in the room, and moreover did not see why the husband should benefit by the pasty; he therefore says to the wife, 'Neighbour, I have just brought back your basket and will take away my cloak which I had left with you as a pledge, I will also thank you to give me back the pasty I also left here this morning.' The husband, who had heard this speech, came forward and scolded his wife for having taken a pledge from their priest, and insisted on giving back his things. 'As to his cloak, yes,' said the wife, 'but he shall not have the pasty, at any rate unless he will stay and eat it here with us'; to which the curé consents and subsequently by another ruse, which is not related to the tale in the Decameron, he further deceives the husband.

According to a note in Dunlop, ii. p. 125, quoted from Liebrecht, there is in Trinity College Library, Cambridge, a MS. of the commencement of the thirteenth century, containing various Latin verses on the same subjects as many of the *fabliaux*, and amongst other the following, which relates to this tale:

Versus de mola piperis.

'Militis uxorem clamidis mercede subegit
Clericus, et piperis clam tulit inde molam.
Mane redit, referensque molam praesente marito
Dixit; mantellum redde, reporto molam.
Redde maritus ait; respondit foemina; reddam;
Amplius ad nostram non molet ille molam.'

This distich, with slight variations, is quoted by Noel in his edition of Poggio (vol. ii. p. 68), as by Fr. Swertus ('Poet. Belg. Deliciae,' vol. iv. p. 135), and the lines are also in Burckhard Waldis, fable xxvii of Book IV, 'Vom studenten und einem mörser.'

The tale of the Cleric and the pledged cloak is taken from the Decameron by Martin Montanus into chapter 102 of his 'Gartengesellschaft' (p. 399 of ed. of his 'Schwankbücher' by J. Bolte).

It also forms the subject of a *meisterlied* of April 1, 1592, 'Der Student mit der mörser,' by B. Watt, which is reprinted by Mr. J. Bolte at p. 541 of his edition of the 'Schwankbücher' of Montanus. It is also reproduced by Dietrich Mahrold in his 'Roldmarsch Kasten' of the year 1608, No. 73, the rubric of which is given by Mr. J. Bolte at p. 272 of his edition of Jacob Frey's 'Gartengesellschaft.'

In the sixty-ninth of Poggio, 'Anser venales,' there is a story of a similar trick which, however, can hardly be given at length. A man offers to give a goose to a married woman on certain conditions; in the end they disagree as to whether the terms have been carried out. The husband coming in and asking what it is all about, she says, 'I was just about to have a good dinner ready for you, but this rascal has spoilt all: he agreed to let me have this goose for twenty sols, he now asks twenty-two.' The husband says, 'We won't lose a good dinner for so little,' and gives him the price asked, and the man then goes away, having doubly deceived the husband.

This story of Poggio is reproduced in verse almost exactly by Bernard La Monnoye, 'Rusticus Capos Vendens' *fabella*, and it is quoted by Noel in his ed. of Poggio, ii. p. 65, and is also imitated in verse, but somewhat differently, by Imbert, in his 'Nouvelles historiettes en vers,' Livre iv. Conte viii. p. 189 of edition of 1781, 'Le Marché Rompu.' Here it is told of a young girl and not of a married woman. The silly maid giving back the goose in return for what he had already given her, so that 'Lubin fut payé deux fois.'

The story in the 'Nouveaux contes à rire,' vol. ii. p. 100, 'Subtilite d'un homme pour faire declarer son voisin cocu par lui-meme,' which is the same as 'Contes d'Ouville,' vol. ii. p. 139, 'd'un homme qui fit declarer son hote cocu par luy-meme,' and that in the 'Contes à rire et aventures plaisantes ou récréations françoises,' p. 173, under the title of 'Le cocu de son propre aveu,' which are referred to by most of the commentators, seem to me to have only a vague resemblance to either of the two tales in the Decameron, and the same remark applies to the reference in the 'Bibliografia Boccaccesca,' p. 94, where the learned authors say, 'Il Firenzuola, par a noi, che togliesse di peso la sua novella iv. di prete Giovanni e della Tonia. Trattone alcune circostanze, e singolarmente la fine, chè al Firenzuola piacque di volgere in turpe e spietato quello che nel Boccaccio è faceto e ridicolo, del rimanente è dessa maniata,' and on p. 155 where they say 'V. anche il Banello, p. ii. No. xx. Straparola, Notte ix. fav. i. (da paragonarsi anche con la novella di Gasparruolo).'

The following miscellaneous references seem to refer to both of the tales in the Decameron.

In Noel, Poggio, ii. p. 67, reference is also made to the tale in the 'Cent Nouvelles Nouvelles,' where it is said, 'Hanc fabeilam versibus expressit Le Singe de la Fontaine, sub hoc titulo "La double attitude," t. i. p. 76; to 'Roger Bontems en belle humeur,' p. 96; 'Espiégleries joyeusetés, &c.' par Médard de S. Just, t. i. p. 138; 'Nuits Parisiennes,' par Nogaret.

Legrand, vol. iv. p. 299, refers in his notes on the *fabliau* 'La dame et le curé' to 'Divertissements curieux de ce temps,' p. 267.

The notes in vol. ii. of the ed. by Leroux de Lincy of the 'Cent Nouvelles Nouvelles' refer, in addition to some of the other analogues given before, to—'Les adventures joyeuses et nouvelles récréations, contenant plusieurs comtes et facetieux devis,' à Paris, chez G. Menier, portier de La porte Saint-Victor, 1682, one vol. in 32mo, p. 56, devis 20; 'Les Cent Nouvelles Nouvelles, où sont

comprins plusieurs devis et actes d'amour, &c.' Rouen, S. D. petit in 8vo. p. 78, nouv. xxii.

Mr. J. Bolte at p. 627 of his edition of the 'Schwankbücher' of M. Montanus refers to the following: Oesterley zu Kirchhof, 'Wendunmut,' iii. 176; H. Hoffotts, *lied*, 'Der Student mit dem mörser' (1551); Hans Sachs, 'Der hecker mit der Gans' (1553, Mg. 13, 110). An anonymous *lied* of 1557, 'Die beurin mit der mörser,' Jan Tamboer, 1664, p. 153 = 1690, pp. 137–221; 'Sommerklee und Wintergrün,' 1670, p. 183, No. 333; 'Der Kurtzweil,' Arlequin, 1691, p. 476; Lyrum, 1701, No. 162; C. Friederici, 'Oel und Wein,' i. 54 (1719); 'Der undanckbare Franzoss.'

Mr. J. Bolte, at p. 243 of his edition of Frey's Gartengesellschaft, also refers to—Hans Sachs, 'Der pfarrer mit dem Korrock,' *meisterlied* of 1545, Mg. 7, 284 and a *spruch* of the same year ('Fabeln und schwänke,' No. 80, ed. Goetze); Lindener, 'Rastbüchlein, 1558, No. 26, p. 46, ed. Lichtenstein; Pauli, 'Schimpf und Ernst,' 1570, No. 179; 'Kurtzweilige und lächerliche geschicht,' 1583, p. 191; 'Einer goldtschmidin schenckt einer ein güldine ketten' (shortened from Frey); J. P. de Cubicularius, Wieder erneuerte lustige geselschaft (c. 1700) bl. D. 5[a], 'von einem barbierer und eines apoteckers frauen'; 'Vademecum für lustige leute,' 3, No. 237 (1767). He refers also to other parallels given by Oesterley in Kirchhoff's 'Wendunmuth,' 3, 176; 'Antwerpener liederbuch,' 1544, No. 35 = Erke Böhme, 'Liederhort,' i. 445, No. 127[b], 'Ein boerman had een dommen sin;' Sam. Coster, 'Boereklucht van Teeuwis de boer' (1612); and J. P. de Mernel, 'Lustige gesellschaft,' 1656, No. 731 (a peasant gives a horse and wagon to a lady for her favours, but gets them both back from her husband); 'Cukasaptati,' translated by R. Schmidt, 1894, No. 34, 38, 35 (a Brahmin asserts he had given his cloth or ring to the wife as a pledge for five ears of corn, or a broken-off piece of basil, or as payment of 100 measures of sesam); Stumme, 'Tunisische Märchen,' ii. 121, No. 11 (Abu Nuwas gives his fur coat to the vezier's wife and tells the husband she had taken this, because he had broken one of her glasses).

DAY 8, NOVEL 3

THIS tale, which with slight alterations is the sixth of the fifth day of Sansovino's 'Cento Novelle,' is one of those which may have a foundation in fact. Buffalmaco and Bruno were both well-known characters with a reputation for practical jokes, references to which will be found in Manni, p. 490; Vasari, 'Lives of the Painters'; Landau, 335 *et seq.*

The idea that the plant 'Heliotropium,' would render a person invisible is mentioned by Pliny, 'Nat. Hist.' xxxvii. 60.

DAY 8, NOVEL 4

THIS story seems to be taken from the *fabliau* of Le Prestre et Alison,' by the *trouvère* Guillaume Le Normand (Barbazan-Méon, iv. 427; Montaiglon, vol. ii. p. 8; analysed very shortly in Legrand, iv. p. 301). A *bourgeois* living by the side of the river Oise had a good-looking daughter named Mares. The chapelain of St. Cire often used to come to the mother's house to buy groceries, and one day she invited him to dinner. He fell in love with the girl, and said he would give her £10 if she would do what he asked her. He afterwards makes a similar proposition to the mother, who at first refuses, but afterwards makes semblance of consenting. She sends for Alison,

> 'Une meschinete de vie,
> A tot le monde communaus.'

and promises to recompense her if she will take her daughter's place. The old woman consents. The mother then prepares a rod in pickle for the priest's back and sends her servant to fetch him. On his coming he is entertained at dinner until bedtime, when Alison takes the place of the daughter. The maid then lights a huge fire of combustible materials, and on the neighbours running in to see what is the matter, the priest is discovered with

'La drue Alison,' and is well beaten and turned out into the street naked.

The forty-seventh of the second part of the *novelle* of Bandello is imitated from the one in the Decameron. Here one of the characters is a rich and noble youth there called Simpliciano, 'the real name of whom I suppress out of respect.' In a similar manner to the Prebendary of Fiesole he persecutes with his attentions the wife of a rich gentleman of Milan. She, to relieve herself of his attentions, tells her husband and they agree to entrap the youth, which they do, as in the Decameron, by means of a miserable old woman who did the rough work of their kitchen and than whom 'the *ciutaccia* with whom the Prebendary of Fiesole was cajoled was six thousand times less ugly.' On the youth discovering the deception, the husband says, 'As Simpliciano has been deceived by himself we need do nothing further,' and they let him go.

Very similar to the last is the eighth tale of the 'Comptes du monde adventureux,' which may have been taken from it, as the author says, like Bandello, he suppresses the name out of respect. Here he is made to be the Abbé of Poitou and the husband, similarly to the tale in the Decameron, goes to the convent and fetches the prior, sub-prior, and two or three monks to be witness of their confrere's disgrace.

This tale from the 'Comptes du monde' is copied almost verbatim into the collection called 'Le Facecieux reveille-matin des esprits melancholiques,' p. 267 of ed. cited, where it bears the title of 'Plaisant discours d'un Ministre qui voulant jouir d'une jeune Damoiselle, se trouva couché aupres d'une Vielle Matrône.'

With a few changes the tale from the Decameron is taken by Sansovino into the seventh of the seventh day of his 'Cento Novelle' and from the Decameron also it is translated in No. 118 of the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes (MS. only).

In 'Les escraignes dijonnois recuellies par le sieur des Accords,' Rouen, 1616, Livre i. No. 16, there is a story

which seems to be a reminiscence of the tale in the Decameron, as similarly a man thinking he had to do with a young woman, finds that her place is taken by an old one.

In the eighth of the 'Grand Parangon des Nouvelles Nouvelles' (p. 30 of ed. by E. Mabille), the butler of François de Valois is deceived by his comrades placing a wooden image in the bed of a young woman whom he thought he was going to visit.

The converse of this story seems to be related in the ninety-sixth of the 'Hundred Merry Tales,' where an aged dame was in the habit of sleeping with the wooden image of her husband. Her 'prentice, who desired to marry her for her money, arranged with the servant to put him in the place of the statue, by which means she falls in love with and marries him.

There seems also to be some reminiscence of this tale in the 105th of M. Montanus's 'Gartengesellschaft' (p. 406 of J. Bolte's ed. of his 'Schwankbücher'). Here it is told of a *Domherr* and a miller's wife, and instead of an ugly old woman as in the Decameron he finds an ass put in the bed in the place of the miller's wife.

The editor, Mr. J. Bolte, pp. 629 and 658, refers to Keller, 'Fastnachtspiele,' i. 119, where a goat is placed in the bed.

The tale takes a very gruesome form in the twentieth of the *novelle* of Sercambi (Triv. No. 32 p. 85 of the 'Novelle inedite' of Sercambi, ed. by Renier). Here the lover is tricked by the corpse of a dead woman being placed in the bed, and dies of fright and is buried in the same grave as the corpse.

The version in D. Mahrold's 'Roldmarsch Kasten,' No. 75, seems, from the rubric given by J. Bolte at p. 273 of his edition of Frey's 'Gartengesellschaft,' to be taken from the Decameron.

It may, perhaps, be worth while to correct the reference of Le Roux de Lincy to No. ix. of the 'Cent Nouvelles,' which refers *not* to this tale but to Day 3, Nov. 6.

As has been mentioned under Day 4, Nov. 2, there is

in Whetstone's 'Heptameron' a curious combination of this tale with the one of brother Alberto.

Landau (p. 151) says, 'The story resembles the trick which the Goddess Anna Perenna plays on Mars (Ovid, 'Fasti,' iii. pp. 677–94). A somewhat allied story occurs in the so-called 'Declamationes' of Quintilian (ed. Burmann, Leyden, 1720, No. 363, p. 753) where a merchant so presses a poor man to give up his good-looking wife for a sum of money that he at last accepts, but instead of his wife sends a servant dressed up in her clothes.'

There also seems to be some resemblance to the 'Casina' of Plautus, where in the fourth act Chalinus, the armour-bearer of Euthynicus, is dressed up to represent Casina, the destined bride of Olympio.

DAY 8, NOVEL 6

As we mentioned under Day 8, Nov. 3, the characters of Bruno, Buffalmacco and Calandrino are well-known historical ones, and accounts of them will be found in the references given there. The jest here related may well be true, as it is entirely in keeping with other tales related of them by their contemporaries.

The incident of the divination by means of pills of bread or other substances to find out a thief is very old, and on this point reference may be made to the lecture on this story by the learned Bottari, vol. ii. p. 182, and to works on the subject of superstitions.

I am not aware of any direct imitation of the tale in the Decameron, but a similar tale of how a man is cajoled out of a pig is in Poggio's tale 'Derisio hominis porcum occidere volentis,' No. 148, vol. ii. p. 47 of ed. cited; ed. of Noel, vol. i. p. 157, 'Porci futum.' It is so short that it can be given at length. It was the custom in a certain village of the Picentin that if one killed a pig in the winter he should invite all his neighbours to sup off it. A certain peasant with a view of getting out of the expense of this consulted one of his neighbours and was advised 'Say

to-morrow that some one has stolen your pig during the night,' but the friend stole it in reality without the peasant being aware of this. In the morning he discovered his loss and ran and told his friend, saying, 'They have stolen my pig.' 'Just so,' answered the friend. 'That is what last night I instructed you to say.' The defrauded man swore by all the Gods that what he said was true. 'Good, good,' answered the other, 'you follow my advice exactly.' In vain the peasant declared what he said was true. 'That is what I told you last night to say.' So the poor fool had nothing else to do but to go away.

According to Schmidt, 'Beit.,' 86, the tale from Poggio is taken into 'Ernst und Schimpf,' bl. 74. The following references are given in Noel, ii. p. 145, viz.: 'Roger Bontems en belle humeur,' p. 152; 'Dictionn. d'anecdotes,' t. 1, p. 338; 'Récréations françaises,' t. 1, p. 144; 'Conti di ridere,' t. 2, p. 31, 1752. Various other stories of tricks of scoundrels to deceive a man of his property, but which have no direct bearing on the tale in the Decameron, can be found referred to in Benfey's 'Pantschatantra,' vol. i. pp. 356 *et seq.*

The tale in the Decameron is the ninth of the fifth day of Sansovino with a slight change in the introduction.

DAY 8, NOVEL 7

Luigi Groto, 'The blind man of Adria,' and Sansovino and others have asserted that in this tale of revenge on the woman who had slighted her lover, Boccaccio introduces himself. Elena being the widow whom he introduces so acrimoniously in his 'Corbaccio' or 'Laberinto d'amore.'

Stories of similar revenge go back to antiquity, for Landau, p. 104, gives the following abstract of the story of the Brahmin Lohajanga from the 'Somadeva,' Cap. 12, Book I, p. 121. Makarandanshtra, the mother of Rupinika, cannot tolerate the love of her daughter for the beautiful but poor youth Lohajanga, and causes him to be beaten and sent away in disgrace. After a long absence he returns

with a wonderful magic bird and gives himself out as the God Vishnu, enjoys the love of Rupinika and revenges himself on the wicked Makarandanshtra by pretending that he is going to take her alive to heaven, shaves her head, paints one half of her body with ruddle and the other half with ochre and then puts her on the pinnacle of the highest temple, and exposes her to the derision of the mob.

As will be observed in this story, it is the mother who suffers and not the lover of the youth as in the Decameron. Similar stories of revenge either for unrequited love or as practical jokes are not uncommon, as for example the trick played on a pedant or other learned man and generally fathered on Aristoteles, Hippocrates or Virgil.

In the 'Lai d'Aristote,' by Henri d'Andeli (Barbazan-Méon, iii. p. 96; Montaiglon, v. p. 243; Legrand, i. p. 273), a beautiful Indian compels Aristote to be saddled and bridled and to carry her as though he were a horse. This story, which has been very frequently imitated, is given in an Arab form by Cardonne in 'Melanges de litter. orientale,' tome i. p. 10, under the title of 'Le Visir sellé et bridé,' and it has also been made the theme of pictures, prints and statues.

In the 'Hippocrate' (Legrand, vol. i. p. 288) he is drawn up in a basket nearly to the chamber window of his lover and there left to the derision of the populace the next morning, the contumely being the greater as this was, it seems, a well-known form of punishment for minor offences. Here, as in the 'Lai d'Aristote,' it is only a question of the trick played by the woman without corresponding revenge which is found in the other similar tale, so popular in the middle ages, of Virgil the magician. Here, as in the last story, occurs the basket episode, but Virgil 'revenges himself in a dreadful manner by having all the fires in Rome extinguished and announcing that all persons desirous of obtaining a light could only do so by applying a torch to the person of the daughter of the emperor who had offended him in the first instance.'

For a full discussion of the various forms of this story

and the different phases it assumed both in art and literature and in popular songs and tales the reader may be referred to Legrand, vol. i. pp. 279 *et seq.*; Hagen, vol. i. pp. lxxv *et seq.* and vol. iii. pp. cxxxix *et seq.*, and best of all the erudite work by Comparetti, 'Virgilio nel medio evo,' Florence, 2nd ed. vol. ii. pp. 111 *et seq.*

What we may term the basket episode forms the subject of a *novella* by P. Fortini No. 1 of the ed. of 'Autori senesi' &c. (Nuova Biblioteca Popolare, Torino, 1853, p. 310), which the rubric sufficiently explains. A pedant, thinking he is going to visit a woman, put a cord round his waist so that she might draw him up to her window; he, however, is left suspended half way. Subsequently he is let down again and chivied away with sticks and stones.

In the old English play called 'Englishmen for my money or a woman will have her will,' by William Haughton, first printed in 1616 (Hazlitt's 'Dodsley,' vol. x. p. 469), in the fourth act the Dutchman is similarly suspended in a basket in the air and exposed to ridicule; in neither of these two last is there the incident of the revenge.

In the eighth chapter of Le Sage's 'Le diable boiteux,' one of the scenes revealed by Asmodeus is that of the rich bourgois Patrice who is deceived by a couple of adventuresses who, after feasting at his expense, leave him waiting outside their door under the pretence that the brother of one of them is there. Dunlop, vol. ii. p. 127, says this is 'evidently suggested' by the story in the Decameron, which, however, seems going somewhat too far, as the analogy, as will be seen, is not very great.

In Lord Lytton's 'Pelham,' chap. xvii., the old Professor Margo is persuaded by Mrs. Green to get out of the window by a basket to fetch her glove which she had thrown out of the window, and he is suspended in mid-air and laughed at.

The tale in the Decameron is translated in the 119th of the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes (MS. only), and the only direct imitation of it of which I am aware is that of Hans Sächs, who has a *Schwank*

of the year 1545 under the title ' The student in the snow,' in which he closely follows the Decameron (vol. i. p. 17 of ed. cited).

DAY 8, NOVEL 8

THIS story of a husband's revenge has some resemblance to the second part of the *fabliau* ' De la Dame qui attrapa un pretre, un prevot, et un forestier,' or ' Constant du Hamel ' (Barbazan-Méon, iii. p. 296 ; Montaiglon, iv. 166 ; and analysed in Legrand, iv. 246).

Here the young and beautiful wife of a peasant named Constant du Hamel is successively persecuted by a priest, the provost, and the reeve, but she refuses the advances of all of them. They then conspire to persecute her husband and thus force her to consent to their desires. The wife, who is aware of their reasons for so doing, confides in her husband and promises him to be revenged. She sends by her confidential maid an invitation to the three wooers on condition of their giving the messenger what they had promised for her favours. On the arrival of the priest he asks for a bath (the usual prelude to gallantry in those days). No sooner has he taken off his clothes than the provost appears, and the wife, pretending to think it is her husband who had come, makes the priest get into a large tub full of feathers. On the subsequent arrival of the two other men the same takes place.

The wife then sends for the priest's wife and on her arrival offers her a bath, and as soon as she is undressed the husband enters with an axe and does to her what the three men had intended to do to the wife ; the same successively happens to the wives of the other two men, and all in the presence of the three men hidden in the cask. Afterwards the husband sets alight the feathers in the cask, and thus compels the men to jump out, when they are chased with loud cries and the barking of dogs through the streets.

This tale is undoubtedly derived from the East as the

first portion of it, viz. the plot of the wife successively entrapping two or three of her suitors and then having them exposed to ridicule or punishment, but without however the peculiar form of revenge, is common to many Oriental tales; the oldest form being that contained in the story of Upakosa by Somadeva Bhatta in the 'Kathá-Sarit-Ságara; a full account of these tales will be found in Hagen, vol. iii. pp. xxxv. *et seq.*; Clouston, 'Popular Tales,' &c. vol. ii, pp. 298 *et seq.*

In more or less varying forms this story has been very popular in Europe. We find it in the forty-third of the third 'deca' of Bandello, where two priests are compelled for safety to get into two casks which contain green powder for dyeing purposes, and the husband rolls the casks on to the public market, where the two priests are exposed to public derision.

It also forms the eighth of the ninth day of Sansovino, where the wife hides in a sack the *bourgois* who was amorous of her; the husband ties it up, and after having well beaten it and its contents, he eats the supper which the *bourgois* had brought with him. This is apparently taken from Straparola, Night 2, No. 5 (not No. 4 as per Hagen, iii. xlii.), and it also forms the subject of a *Fastnachtspiel* by J. Ayrer ('Opus Theatricum, fastnachtspiele,' Bl. 84^{b}–89^{g}), 'Die ehrlich Beckin mit ihren vermeinten Bulern mit 9 Personen.' Here a goldsmith, a tailor, and a shoemaker are similarly entrapped by a miller's wife, induced to creep for safety into meal sacks, which the husband takes out to the market and sells each man to his own wife, who beats him thoroughly whilst in the sack.

It also seems to form the subject of 'Discours très facétieux et veritable d'un ministre de Cleyrat en Agenois lequel, estant amoureux de la femme d'un notaire, fut enfermé dans un coffre et vendu a l'inquant à la place dudit Cleyrat' (Toulouse, 1619, in 8vo).

Again we find in the 8th Nov. of Forteguerri (born 1508) the story of Guerra Filippini who, thinking to violate Lisa Rustichi, is in revenge robbed by her husband, and fearing

to lose his life, gives up the attempt on the lady. ('Novelle edite ed. inedite di Ser Giovanni Forteguerri,' Bologna, 1882, p. 177.)

We now come to the tales which have a closer resemblance to the one in Decameron.

In Parabosco's fifth tale we find the following story, of which the plot is sufficiently explained by the rubric: 'Valerio enamoured of Beatrice demands her love; the husband becoming aware of this, in the presence of Valerio does to his wife what Valerio had attempted to do to Beatrice.'

This tale from Parabosco is taken by Sansovino into his 'Cento Novelle,' where it forms the second of Day 7, and it also is imitated by Chappuis in his 'Facetieux Journées,' journée vii. nouv. ii.

In the third of the 'Cent Nouvelles Nouvelles,' called 'La pesche de l'anneau,' a chevalier deceives by a trick the wife of a miller, who subsequently avenges himself on the wife of the chevalier by pretending to find her diamond ring which she had lost, and the details of which cannot be given here. According to Noel, Poggio, ii. p. 150, 'La pesche de l'anneau' is in 'Le Singe de la Fontaine,' t. i. The story in the 'Cent Nouvelles Nouvelles' seems to be also in Batacchi, No. 10 of ed. of 1800—'I tonfi di San Pasquale.' The priest Barzigella seduces the Countess Isabella, whose maid, by arrangement with him, plays the *rôle* of St. Pasquale, in foundation a similar plot to that of the *raccomodeur* in the 'Cent Nouvelles Nouvelles,' iii. On his return, the Count revenges himself on the cleric's sister whilst he promises her to recover by means of enchantment a missing article. (R. Köhler, 'Kleinere Schriften,' iii. 163–64.)

In the first of the sixth night of Straparola this is again imitated; here, however, the trick played on the wife is similar to the one in La Fontaine's 'Le faiseur d'oreilles et le raccomodeur de moules,' and the husband's revenge is obtained in the same way as in the tale in the 'Cent Nouvelles.'

According to the notes in the old French translation of

Straparola by Jean Louveau and Pierre de Larivey (Bibliothéque Elzivirienne, Paris, 1857, vol. i. p. xxix,) it is also in 'Libro della origine delli volgari proverbii,' di Aloyse Cinthio degli Fabritii, Venezia, 1526, in folio, prov. xvi.

Henri Estienne, in his 'Apologie pour Hérodote' (chap. 16, vol. i. p. 313 of ed. cited), relates a similar revenge taken on the wife of a doctor by a corset maker under the pretence of measuring her for a corsèt, and in revenge for the seduction of his wife by the other pretending to cure her of an illness.

The story is the same as the 156th of Poggio, 'Facet.' vol. ii. p. 57 of the ed. by Liseux, from whence there is no doubt it was taken by Estienne.

I cannot agree with Schmidt ('Beit.' 89) that the thirty-sixth of Masuccio is imitated from the tale in the Decameron. Here there is no tale of seduction and consequent revenge, but two close friends by a strange accident sleep with one another's wives, which, when they find it out, to avoid the loss of their friendship agree to have both their wives and goods in common.

The *conte* of La Fontaine, called 'Le faiseur d'oreilles et le raccomodeur de moules,' referred to before, is taken as to the first part, viz. the seduction of the wife by a trick, from the third of the 'Cent Nouvelles Nouvelles,' and as to the husband's revenge from the tale in the Decameron.

Another tale of La Fontaine, 'Les Remois,' seems to be taken from the *fabliau* 'Constant du Hamel' rather than from the tale in the Decameron, but here there are only two lovers.

Sédaine has an *opéra comique*, one act, in verse, which seems to be taken from the *conte* of La Fontaine, called 'Les femmes vengées ou les feintes infidelities,' first represented March 20, 1775. An analysis of it will be found in 'Dictionnaire Dramatique,' vol. iii. p. 489.

The story in the Decameron also seems to be the subject of the 120th of the 'Grand Parangon des Nouvelles Nouvelles,' 'de deux voisins qui se entr'aymoint comme frères dont l'un fut amoureux de la femme de l'autre.' This is not one of those reprinted by Mr. E. Mabille in his edition.

It is taken straight from the Decameron into Martin Montanus's 'Gartengesellschaft' (chap. 59 (61), p. 317 of Mr. J. Bolte's edition of his 'Schwankbücher') without any change of names or circumstances, and it also forms the subject of D. Mahrold's 'Roldmarsch Kasten' (1608), No. 90, the rubric of which is given by Mr. J. Bolte at p. 274 of his edition of Frey's 'Gartengesellschaft.'

The tale in the Decameron is again shortly retold by Bouchet in the thirty-second of his 'Serees,' vol. 5, p. 6 of ed. cited; and according to Legrand, vol. iv. p. 254, it is also followed more or less in 'Le Courrier Facetieux,' p. 326, and in the 'Divertissements curieux de ce temps.'

An almost precisely similar story of revenge is found in the old German tale in verse called the 'Wiedervergeltung' (retaliation), which is printed by Keller in his 'Erzählungen aus altdeutschen Handschriften,' p. 387; the *revanche* of the husband is also to be found as an incident in G. Bruno's comedy, 'Il Candelajo,' which is also related in some other respects to the 'qui pro quo' of the tale Day 3, Nov. 6 of the Decameron.

'I am not aware of any imitation in English except the reference given by Langbaine (p. 281) to the play of "Adrasta, or the woman's spleen and love's conquest," a tragi-comedy, 4to, London, 1635, by John Jones, an author who lived in the reign of Charles I; 'the intrigue between Damasippus, Frailware and their wives in the third act is borrowed from Boccace's novel, Day 8, Nov. 8.'

Bédier ('Fabliaux,' p. 454, in the notes to the *fabliau* 'Constant du Hamel') refers, in addition to some of the tales mentioned above, to A. Coelho, "Contos popolares portuguezes," Lisbonne, 1876, No. 67. '"Constant du Hamel" is found combined with "Le prestre crucifié" in a story gathered à Vals par E. Rolland, "Romania," xi. p. 119. The same contamination appears in the "Contes erotico-philosophiques de Beaufort d'Auberval; la vengeance d'Isabelle," contes en vers de Felix Nogaret, 5th ed. 1810, p. 164. This is as appears from a note of the author only a mere *rajeunissement* of the *fabliau*.'

Mr. Bolte at p. 607 of his edition of Montanus, 'Schwankbücher,' refers amongst others to the following, which I have been unable to verify, viz.: Lindener, 'Rastbüchlein,' 1558, No. 25, p. 42, ed. Lichtenstein. Barthol, Alectrochora, Hahnreystutzer, 1630, bl. Cijb. 'Der Kurzweitige Arlequin,' 1691, p. 324 ('Der gestraffte Buhler'); Langbein, 'Schwänke'; 'Stille rache' (Archiv. f. Litt. gesch. ii. 517); 'Tien goede boerden,' ed. Verwijs, 1860, p. 1; 'Van enen man, die lach gheborghen in ene scrine.' Jan van Breen, 'Bedrooge jalouzy,' 1659 (Worp, Noord en zuid, 1897, heft 14); J. F. Guichard, 'Contes et fables, 1808,' ii. 72, 'La revanche' = 'Anthologie Satyrique,' i. 236 (1876); 'Kryptadia,' ii. 36, No. 12, 'Jean Matelot' (Breton); compare vol. i. 219, No. 65 (Russian); 'Fortini Novelle,' 1, 1, 228 (1894, Giornate No. 8).

DAY 8. NOVEL 10

The portion of this story of a person having had money entrusted to him and refusing to pay it back, and subsequently doing so with the view of obtaining more, occurs in the 'Disciplina Clericalis' of Alphonsus, chap. xvi., and in the 118th chap. of the 'Gesta Romanorum,' which is almost a literal translation. In this latter it is told of a knight who entrusts a sum of money to an old man for safe custody whilst he goes on a pilgrimage. On his return the old man pretends to have no knowledge of the deposit. The knight is advised by an old woman to procure ten chests and have them filled with stones, and then sent to the old man, who is informed they belong to a man who desired to leave them for safe custody. The knight appearing at the same time is repaid his money, as the old man did not wish it to appear before others that he could not be trusted. It passed into the old French adaptation of Alphonsus called 'Castoiement d'un père a son fils' (Barbazan-Méon, 1808, vol. ii. p. 107), 'Conte d'un home qui comanda son avoir, et cil a qui il le comanda li nia.'

It is given by Legrand, vol. iii. p. 248, under the title of ' De celui qui mit en dépot sa fortune.'

It forms Fable II. of the tales taken from Alphonsus into Steinhowel's 'Esopus' of 1553 (p. 301 of the ed. by Oesterley), and also is in the fables of Aesop as first printed by Caxton, 1484 (vol. ii. p. 256 of ed. by J. Jacobs).

We find it also told almost exactly the same as in the version of Alphonsus and the 'Gesta' in the eighth chapter of ' Liber Kalilae et Dimnae' of Raymond de Béziers (1313), for an account of which see Day 7, Nov. 4. It is to be found on p. 769 of the edition of that work in vol. v. of Hervieux, ' Les Fabulistes Latins, &c.'

Very similarly it is found in Jacob da Cessole (end of thirteenth century), ' Game of the Chesse,' which is reprinted in ' Libro di novelle antiche, &c.' ed. by Zambrini, Bologna, 1868, No. vi. and in the translation by Caxton, reprinted in 1883, p. 114.

The story is also found, but in a far shorter form, in the seventy-fourth of the ' Cento Novelle antiche.' As given in the edition of Borghini it does not form a part of those edited by Gualteruzzi. The story is one of those added by Borghini to make up the number of his tales to one hundred. As to the source whence he took it, see Biagi, p. 245.

We also find the tale with some slight changes in Cardonne's ' Mélanges de lit. orientale,' 1771, p. 35, ' Le dépositaire infidele ' taken from the Turkish book, 'Agiab Elmeasar.' Here the restoration is effected by the Cadi, who subsequently reproaches the thief for his dishonesty. According to Landau (p. 264), this is also to be found in ' Aimé Martin's Appendix to the 1001 jours,' Paris, 1838, p. 652.

It is also one of the Oriental anecdotes translated from a Persian MS. entitled ' Tofet al Mujjaliss,' or ' Zest to company,' in Scott's Tales, &c., p. 207, where it is told as an example of the wisdom of the Sultan Izd ad Dowlah of Persia.

It was probably from one or other of these Oriental sources that it was imitated in verse by Imbert in his

'Nouvelles historiettes en vers,' 1781, p. 67, under the title of 'Le dépositaire,' as here it is again told of a dervish (which seems to shew its Eastern origin), rather than from a *fabliau* as stated in the table of contents which has 'Le dépositaire,' imité 'des fabliaux.'

According to Landau (p. 264) the story forms the plot of a drama by Lope de Vega, 'El anzuelo de Finesa,' and is also in 'Der Schlaue Rath' in Simrock's Deutsche Märchen (No. 37); and Schmidt, 'Beit.,' p. 94, says, 'Hans Sachs has made of it a *Fastnachtspiele* in the year 1550.'

There may possibly be some reminiscences of the story in the underplot of Fletcher's 'Rule a wife and have a wife,' Act iii., where Estiphania, the intriguing woman of light character, is deceived as to the contents of the boxes of Perez, the copper captain, her husband.

A somewhat curious variation of this tale, which in its latter part is connected with the tales so common in the East of correct judgments being arrived at by means of precocious children, is found in the 'Mille et une nuits.'[1] I translate with some abridgments from the version in the notes to Legrand, iii. 252. Ali Cogia (*i.e.* Khoja), wishing to go to Mea, deposited with one of his friends, a merchant, a vase said to be full of olives, but which really contained some on the top, but underneath was full of pieces of gold. The traveller was gone for seven years without coming back. The merchant being afraid the olives would be spoilt intended to eat them and discovered the gold. When the Khoja returned the merchant returned him the vase full of fresh olives. The Khoja accused him of breach of faith, but he was acquitted by the Cadi. Some children amuse themselves by playing at a game of trying the case, and on the answer given by some of them as pretended merchants they decide that the man with whom the olives had been deposited had been guilty of a breach of trust and condemn him to make restitution. The Cadi accidentally overhears

[1] According to Clouston, *Eastern Tales*, &c., p. 556, it is also in the common English versions of the *Arabian Nights*, although it has not hitherto been found in any Arabic text, but he says there can be no doubt of its Asiatic origin.

this and adopts it as his decision and causes the culprit to be hanged. Legrand, p. 252 of vol. iii., says, 'It is found in the "Journal de Paris," 1786, No. 257, under the title of "Juge Prudent," an Oriental tale translated from the German of M. Herder.'

According to a note in Dunlop, vol. ii. p. 131, 'it has been related as having actually happened, and appears in "Gazaei Pia Hilaria, 1629," under the account of the will of Jehan Connaxa of Antwerp (*circ.* 1530), who having given all his property to his two daughters, his only children, and finding himself neglected by them, resorts to an analogous device to secure not their affection, but their sordid simulation of it and care for his old age. The story also forms a plot for a comedy by G. C. Etienne performed in Paris in 1810 with great success. (See "Curiosities of a search room"), p. 282.'

There are several other tales which are more or less analogous to the one in the Decameron.

In the 198th of Sacchetti is the story of a blind man who has money stolen by his neighbour from the hole where it was hidden; he tells the thief he is going to put some more money there, and the thief, expecting to obtain a bigger haul, puts back in the hole the money he had taken.

A story very similar to the one in Sacchetti is that of 'The Melancholist and the Sharper,' in Burton's 'Supplemental nights' (vol. i. p. 264 of the original ed. and vol ix. p. 173 of ed. of 1894), and Clouston, in his notes to this tale (vol. iii. p. 333 of the original ed.), says that it also occurs in a shorter form to the same effect in Gladwin's 'Persian Moonshee' of a miser. Clouston in his book, 'A group of Eastern romances and stories from the Persian Tamil and Urdu' (1889, p. 561), says, 'Another analogous story of hidden treasure will be found in Roscoe's "Spanish Novelists," ed. 1832, vol. iii. pp. 215–34, entitled, "A prodigious adventure," by Isidro de Robles.' The resemblance here, however, is too vague for it to be deemed an analogue.

The story from Sacchetti is also reproduced in the

'Grand Parangon des Nouvelles Nouvelles,' No. 4, p. 11 of ed. cited, where it is told of a curé who was similarly robbed by his neighbour, a shoemaker. A note in Dunlop, vol. ii. p. 155, under the tale in Sacchetti, refers to Timoneda, 'Alivio de Caminentes,' part ii. No. 59.

The story from Sacchetti has also been taken by Morlini into his *novellae*, where it is the forty-third, p. 86 of ed. cited, 'De caeco qui amissos aureos suo astu recuperavit.' It is also related, but not of a blind man, in the second book, fifteenth 'serée' of Bouchet, vol. iii. p. 119 of ed. cited, and also in the first day of 'L'arcadia in Brenta' of Vacalerio (Sagredo), p. 39 of ed. cited.

The story of the blind man and the buried treasure is also given in Leigh Hunt's 'One hundred romances of real life, selected and annotated, . . . comprising remarkable historical and domestic facts illustrative of human nature,' 1843. He does not say whence it is taken, but a portion of the headnote remarks, 'The story, says our authority, Camerarius, is mentioned by Antonio di Palermo.' The story by Leigh Hunt is told of a Sicilian, a follower of the King Alphonso.

DAY 9, NOVEL 1

MANNI, p. 522, thinks that this tale may be true, and quotes an anecdote from an old chronicle of Buonaccorso Pitti, Fiorentino, born 1354, who himself relates how a lady got rid of his importunities, and to whom he had promised to do anything she wished, by then telling him to go to Rome for her sake, which he did. Landau, p. 333, thinks the tale is derived from an Oriental tradition which the commentators of the Koran relate of the angels Harut and Marut (Sure, ii. 96), which also is found in the Jewish 'Midrasch Abchir' (Jellinek, 'Beth ha-Midrasch,' iv. 127), but from the description he gives it seems to be very remote, beyond the very general resemblance of woman befooling her lover.

The jest seems to have been imitated in the 220th of Pauli's 'Schimpf und Ernst' (p. 145 of Oesterley's edition). Here a rich widow is pestered with numerous wooers who would have nothing to do with her when she was poor. She makes one represent a dead man on a bier, the other watch by his side as an angel and the third one she makes represent the devil. The latter fights with the one who represents the angel, the one representing the dead man thinks they are fighting for his soul, and jumps up and runs away in a fright, and the angel and the devil also run away.

In Jamieson's 'Popular Ballads' (vol. i. p. 249) there is a poem which bears a strong resemblance to the above and the one in the Decameron. The story is taken from a MS. in the British Museum attributed to the Monk of Bury, John Lydgate (about 1430), a follower of Chaucer, and it will be found amongst his minor poems published

by the Percy Society in 1840, ed. by Halliwell, pp. 107–117. The following is the abstract of it given by Dr. Furnivall in his note to the 'Wright's Chaste Wife,' ed. by him for the Early English Text Society, p. 21. 'A prioress is wooed by a young "knyght, a parson of a pariche, and a burges of a borrow." She promises herself to the first if he will lie for a night in a chapel sewn up in a sheet like a corpse; to the second if he will perform the funeral service over the knight and bury him; to the third if he will dress up like a devil and frighten both parson and knight. This the Burges Sir John does well, but is himself terrified at the corpse getting up. All three run away from one another. The knight falls on a stake and into a snare set for bucks, and breaks his foretop in falling from the tree: the merchant gets tossed by a bull: the parson breaks his head and jumps into a bramble bush; and the prioress gets rid of them all but not before she has made the "burges" or "marchaunt" pay her twenty marks not to tell his wife and the country generally of his tricks.' (A somewhat more extended analysis of this will be found in Clouston's 'Popular Tales, &c.' ii. p. 314, and in his 'Sindibad,' p. 320.)

There are two stories in the 'Grand Parangon des Nouvelles Nouvelles,' which seem related to the tale in the Decameron and to those of Pauli and Lydgate, viz. the second (printed by E. Mabille, No. 13) 'of a girl who made her three lovers go to a cemetery, one dress up as a corpse, the other as a gendarme, and the third as the devil,' and the cxlix. (not printed by Mr. Mabille), 'of two lovers of a young widow who were unknown to one another, and how the lady got rid of both of them honestly by a request she made them.'

The tale has passed into popular tradition, for in Thorpe's 'Northern mythology,' under the title of 'The wicked lady of Antwerp,' is the story of the wicked lady who had four lovers, of which the following is a short abstract of the analysis given by Clouston, ii. p. 315, and in his additional analogues in the Early English Text Society edition of the

'Wright's chaste wife.' The Long Whapper (a sort of Flemish sprite or Robin Goodfellow) assumes the lady's form, and on the arrival of the first lover promises him to marry him if he will go to the church and sit for two hours on the transverse of the great cross. He makes a similar promise to the second lover if he will go to the churchyard of Our Lady, and there take a coffin, drag it to the foot of the great cross, and 'lay thyself in it until midnight.' The third lover is similarly commissioned to go to the coffin at the foot of the Cross, knock thrice on the lid and wait there until midnight. The fourth is ordered to take an iron chain from the kitchen and drag it after him while he ran three times round the cross in the churchyard. In the end the three first die of fright, the fourth runs to tell the lady, who, of course, knows nothing of the matter, but on learning that three of her lovers are dead she kills herself.

It is imitated from the Decameron by Hans Sächs in 1558 in his *Schwank* called 'How the young widow Francisca got the better of her two lovers' (H. 4, 199; another version, 5, 2, 26 per Schmidt, p. 95), and it also forms the subject of his comedy of the year 1560, 'Die jung witfrau Francisca,' ein comedi mit siben personen, und hat drei actus' (vol. iii. p. 253 of ed. cited).

The only reference to the tale in English so far as I am aware is that which is made by Langbaine under William Cartwright, who was born in either 1611 or 1615, where Langbaine, under the play called the 'Siege' or 'Love's Convert,' a tragi-comedy says, 'The injunction which the rich widow Pyle laid upon her lovers is borrowed from Bocacce's novels, Day 9, Nov. 1.' A note in the 'Biblio. Boccac.' p. 155, says, 'Compare the trick played by Martidora on Innico and Clodio in the "Mondo Nuovo" of Stigliani, and some other incidents in this poem in the cantos vi and xxiii narrating the adventures of Roldano.' Clodio and Gusmano are derived from (*desunti*) other *novelle* of the Decameron.

Oesterley, in his notes to Pauli's 'Schimpf und Ernst,'

p. 498, refers to 'Sch werz mitder Wahrheit,' Frankf. 1563, f. 42; 'Abraham a S. Clara Reimb dich, &c.' Lucern, 1687, iv; 'Judas der Erzschelm, iii. 76; 'Acerra philologica, neue und vermehrte (P. Laurenbergii),' Frankf. u. Leipz. 1708, 8vo, 4, 100; Wolff, 'Niederl. Sagen,' 429, 489.

DAY 9, NOVEL 2

A STORY very similar to this occurs in the *fabliau* of Jean de Condé, who wrote between 1313 and 1337, called 'Dit de le nonnete,' published for the first time by A. Tobler in a volume in the Stuttgart Litter. Verein called 'Gedichte von Jehan de Condé,' re-edited since by A. Scheler in his 'Dits et contes de Baudouin et de Jean de Condé,' vol. ii. pp. 121–31 and 271–79, and also in Montaiglon, vol. vi. p. 263.

Here the story is of a nun who is imprisoned by her abbess as a punishment for incontinency. Three of her comrades promise to get her off her punishment by means of the discovery they made of the abbess having put the priest's breeches on her head instead of her 'Psauthier.' The abbess has to implore their silence, but the fate of the nun is passed over.

According to Landau, p. 247, a similar story is told of Saint Hieronymus in the 'Golden Legend,' cap. 141, 'Calvalca, Vita di San Girolamo,' cap. i. p. 468, where his enemies hide a woman's petticoat under his bed and which he absently puts on and goes into the church with it. According to 'Histoire Litteraire de la France' (vol. xxiii. p. 83) and Landau (p. 247) it is similar to an episode in the *troisième branche* of 'Renard le Contrefait,' which was completed about 1320. For an account of this, the reader may consult Robert, 'Fables inédites,' vol. i. cxxxiii. *et seq.* and articles by F. Wolf in 'Kaiserl. Akad. Wissenschaft Denkschrift,' vol. xii. and by Legrand d'Aussy in vol. v. p. 330 of Bibliothèque Nationale, Notices des MS. &c.

The story forms the subject of a 'Farce Nouvelle a cinq personnages, c'est a sçavoir l'Abesse, soeur de Bon Coeur,

seur Esplourée, seur Safrete et seur Fesue.' (MS. La Vallière, xvi. siècle ff. 204[b]–211[b], 352 vers., 38th piece), republished in 'Recueil de farces, moralités et sermons joyeux publié d'après le manuscript de la Bibliothèque royale, par Le Roux de Lincy et Francisque Michel,' Paris, Techener, 1837, 4 vols. in 8vo. (76 copies), vol. ii. 14th piece.

It is the fortieth of Morlini under the title of 'De Abbatissa quae moniales corripiens supra caput bracos tenebat,' and the story is also quoted from the Decameron by Estienne in the 21st chap. of his 'Apologie pour Hérodote' (vol. ii. p. 22 of ed. cited) as an instance of 'La lubricité et paillardise des gens d'église,' and it also seems to be the 152nd of the Grand Parangon des Nouvelles Nouvelles, 'D'une abesse qui vouloit bailler discipline à une de ses nonains d'un cas dont elle estoit coupable elle même.' This is, however, not one of those reprinted by Mr. Mabille in his edition.

The story is combined with the plot of Decameron, iii. 3, in the thirty-sixth of Cynthio dei Fabrizii, 'Libro della, origine delli volgari proverbii, "Ogni cuffia scusa di notte,"' the following abstract of which is given by L. G. Lemcke in his article in 'Jahrbuch für romanische u. englische litteratur' (1859), vol. i. pp. 298–319.

'A young nun makes her confessor without his being aware of it a go-between between her and a lover, and arranges a rendezvous. They are betrayed, however, and the abbess in her desire to catch them in 'flagrante delicto,' is in such haste that instead of her 'night cap' puts on her head an article of male attire which was near her bed.'

The 'Biblio. Boccacc.,' p. 156, says, 'Pulci narrates it shortly in his "Morgante Maggiore," xvi. octave lix.'

It is, of course, from the Decameron that it forms the subject of La Fontaine's 'Le Psautier,' which, however, does not seem to have given rise to other versions.

According to Koeppel, p. 83, it is in Thomas Twyne's 'The Schoolmaster,' 1576, and it is referred to very shortly in the curious history beginning with the 'division of the world after the general flood and continued down to the end

of the reign of King James, called 'Albions England,' Fifth Book, chap. 27, p. 133. See Chambers, 'English Poets,' ii. p. 570 (1810), where it is given as a example between quotation marks. It is so short that it can be given at length.

'It was at midnight when a Nonne, in trauell of a childe,
Was checked of her fellow Nonnes for being so defilde;
The Lady Prioresse heard a stirre, and starting out of bed,
Did taunt the Nouasse bitterly, who, lifting vp her head,
Said, "Madame, mend your hood" (for why so hastely she rose,
That on her head, mistooke for hood, she donde a Channons hose).'

It seems also to have been very popular in Germany, for we find it in the 109th chap. of M. Montanus, 'Gartengesellschaft' (p. 413 of ed. cited of his 'Schwankbücher'), where it is a bald translation from the Decameron. Also more shortly in the 'Mensa philosophica' of Jod. Gallus, 1508, bl. 47[a], same as Mich. Scotus, 'Mensa philosophica,' 1603, p. 263, lib. 4, c. 42, 'De beginis.' This is given in the appendix (p. 546) to the above-mentioned edition of Montanus. It is also the ninety-second of the 'Roldmarsch Kasten' of D. Mahrold, 1608, the rubric of which is given at p. 274 of Mr. J. Bolte's edition of Jakob Frey's 'Gartengesellschaft.'

The following references, which I have been unable to verify, are given at p. 630 of Mr. Bolte's edition of Montanus, 'Schwankbücher': Adelphus, 'Margarita facetiarum,' 1580, bl. O7[a]; Sebram, 'Monopolium der Schweinezunft,' 1494; Agricola, 750, Sprichwörter, No. 743, 'Wir seind alle gebrechlich' (Cento novella), Michael Beham, 'Meisterlied im Münchner cod. germ.' 291, bl. 173; Hans Sachs, 'Die epthesin mit der pruech,' Meisterlied in der spruchweise, H.S. 1540 (Mg. 8, 32), and Spruchgedicht of 1546 ('Schwänke,' ed. Goetze No. 85); H. Vogel, 'Die eptiss mit der pruech' in der hagelweiss des Hülzings; Waldis, 'Esopus,' 4, 43; 'Von einer armen nonnen' (1548).[1] Sommer, 'Emplastrum Cornelianum,' 1609, No. 97; 'Von

[1] It seems to be one of those omitted in the ed. of J. Tittmann, 1882 (*Deutsche Dichter des Sechzehnten Jahrhunderts*).

einer beginen' ; Exilium melancholiae, H. 16; Rottmann, 'Historienschreiber,' 1717, p. 314 (3, 9); Jonas Dachtimandes, 'Die hosen des doktors im Nonnenkloster,' 1783 (Maltzahn, 'Bücherschatz,' 1875, p. 447, No. 1078).

DAY 9, NOVEL 3

THIS story seems to refer to the old and very widespread custom amongst savage tribes that when the wife is about to be confined of a child the *husband* is put to bed and treated as though he were about to be confined, the unfortunate wife taking his place and doing his work, &c.

A discussion on the subject of the 'Couvade' would take too much space here, but the reader may consult any works on the subject of the history of civilisation, primitive culture, &c. ; amongst others may be mentioned Max Müller's 'Chips from a German Workshop,' ii. p. 278 ; Tyler's 'Primitive Culture, &c.,' 3rd ed. 1891, and his 'Researches into the early history of mankind and the development of civilisation,' 2nd ed. 1870; Rohde, 'Der griechische Roman,' p. 265 of original ed. and p. 284 of ed. of 1900.

According to Landau, p. 153, the custom is referred to in Strabo, 'Buch,' iii. 4, 17. (See also the notes in Rhode, p. 285 of new ed.) It may be remarked that even at the present day amongst the more ignorant classes it is a not uncommon belief that the husband suffers pangs of childbirth when the wife is about to be confined. A similar incident is found in the very old French romance partly in prose and partly in verse of 'Aucassin and Nicolette.' [1]

[1] There are numerous editions and translations of this charming love idyll: amongst others may be mentioned, *Histoire ou Romance d'Aucassin et de Nicolette*, Paris 1752 in 12mo by La Curne de Sainte-Palaye and also in 1756 in 12mo, under the title of *Les amours du bon vieux temps ;* in Barbazan-Méon, vol. i. p. 380; by Suchier, 1878 and 2nd ed. 1881; in modern French by Gaston Paris, 1878; by Moland and Héricault in *Nouvelles Françoises en prose du XIII. siècle*, 1856 (Bibliothèque Elzévirienne). An analysis will be found in Legrand, vol. iii. p. 341, and also the original from Barbazan in the appendix to that volume, p. 9. It has been edited and rendered into English by F. W. Bourdillon in 1887 and in 1897, and rendered into English by A. Lang in 1887. According to the editors of the edition in the Bibliot. Elzévirienne, p. xlii., Sédaine has made of it an opera comique, acted in 1779.

Aucassin seeks the king Torelore, who, whilst his wife is fighting his enemies, lies in bed and says—

> ' Je gis d'un fil
> Quant mes mois sera complis
> et ge sarai bien garis,
> Dont irai le messe oir,
> Si com mes ancissor fist,
> Et me grant guerre esbaudir
> Encontre mes anemis.'—(p. 292 of ed. Bibliot. Elzévir.)

In the ' Poésies de Marie de France,' who flourished in England in the middle of the twelfth century, vol. ii. p. 203 of ed. cited, there is a fable which will be found analysed in Legrand, vol. iv. p. 391 : ' Du Villain et de l'escarbot,' of how a beetle gets into the stomach of a peasant, which consequently causes him and the doctor he consulted to think he is *enceinte*. Legrand is inclined to think this is a parody on the story of the fable of the mountain in travail, which gave birth to a mouse. A somewhat similar tale is found in the ' Schwangere Mönch von dem Zwingäuer ' (Hagen, ii. p. 53), where it is related of a simple-minded young monk who, ignorant of the ' Minneyspiel,' is persuaded he is the one that would become *enceinte* because ' Nu bin ich armer under gelegen ' similar to the complaint of Calandrino of his wife in the tale in the Decameron. He learns that a peasant's cow had prematurely calved because he had beaten it, and seeks a like remedy in his case. The peasant gives him a severe drubbing in the wood, a hare gets up from under his feet and he thinks it is his child, runs after it and fails to catch it. Another monk coming up he is thought to be mad, and is locked up and generally ill-treated for several days.

There is another old German poem called ' Achilles and Deidamia,' contained in Hagen, vol. ii p. 489 *Anhang ;* ' Aus Jansen Enenkels Weltbuche,' the first portion of which is related to Decameron, Day 9, Nov. 10, which see, and the latter part of which has a bearing on the present tale. The king's daughter proves *enceinte*, and her father falling ill, his water is given to the daughter to take to a physician.

The daughter upsetting it and not knowing what else to do, replaces it by other means, and in consequence, the king is pronounced to be in the family way, caused by his having been treated by his wife in the manner that Calandrino reproached his wife for having treated him, and as in the case of the monk in the last tale. This latter incident is reproduced in the fourth of the ' Grand Parangon des Nouvelles' Nouvelles (No. 35 of the ed. by E. Mabille), ' D'une jeune femme à qui on fit entendent qu'elle avoit engroissé son mary,' &c., and which is followed very closely in No. 4 of Jörg Wickram's ' Rollwagenbüchlein,' 1555, but neither of which tales, however, having much similarity with the tale under discussion. The incident is also referred to in Niclas von Wyle, ' Translationen ' (ed. by Keller, Stuttgart, Litter. Verein, 1861, p. 18).

Respecting this test there is another fable of Marie of France, ' Du mire qui seina uns home ' (ii. p. 195) analysed by Legrand, vol. iv. p. 373, under the title of ' Du medecin et de la fille enceinte.' Here a certain *bourgois* being ill, is bled, and his blood handed to his daughter to take to the doctor to diagnose his symptoms; she replaces the blood by her own and the man is pronounced *enceinte* until the matter is cleared up by the daughter's confession.

According to Landau, p. 153, a tale similar to the last is to be found in the ' Fox Fables ' of the Rabbi Berachja Nitronai ha Nakdon, named 'Crispia,' who lived in the middle of the thirteenth century in France. This work was published in Hebrew with a Latin translation by Melchior Hanel in 1661, p. 296. (Landau, p. 153, note 2.)

A similar story is also in the ' Favole di Esopo secondo il codice Palatino,' published 1864, called ' Del medico che curava uno amalato e cavolli sangue,' and which is also given by Zambrini in his ' Libro di novelle antiche,' &c., No. 38.

In the eighth *novella* of Giraldo Giraldi, Fiorentino, there is a story which also resembles the present tale in the Decameron. This author, who lived in the end of the fifteenth century, and whose works were first collected and

edited in Amsterdam in the year 1796, and again in 1819, with the addition of several other of his tales, must not be confused with the more celebrated Gio. Batista Giraldi Cinthio, the author of the 'Heccatomithi,' and who was born at the commencement of the sixteenth century.

This story, which is full of gross details, resembles the old German one of 'Der Schwangere Mönch,' in so far that the *rôle* of Calandrino is taken by an ignorant monk, who is persuaded by his comrades that he is *enceinte*, and a midwife who, to carry on the joke, is called in, is also befooled. Giraldi, however, probably had this story in the Decameron in his mind, as he refers to Calandrino being cured of his pregnancy by the medicines of Dr. Simon.

According to Hagen, ii. p. x, 'A later imitation is in Baudius ("Amores"), and it forms Poggio's "Puer gravidus."' The imitation of Baudius is given by Noel, 'Poggio,' ii. 178, under the title of 'Puer gravidus, fabella,' but the reference to Poggio seems to be an error, as I am unable to find any such story either in the edition of Noel, or in that of Liseux. In this tale in verse by Baudius a doctor pronounced a youth to be in the family way on the analysis of the water of a young girl which had been changed for that of the youth. In Noel, 'Poggio,' ii. p. 180, there is an epigram in French to the same effect, the source of which is not given.

It is different in the tale of Grazzini ('Il Lasca') the first of his 'cene,' of which the following is the rubric: 'Salvestro Bisdomini, believing he is taking to the doctor the water of his wife who is ill, takes him by mistake that of the maid who is in good health, and acting on the instructions of the doctor he lies with his wife, who is thus cured of her complaint, and as to the servant he finds her a husband of which she is much in want.'

Hans Sachs has it as a *Schwank*, and also in 1544 treated it as a *Fastnachtspiel*, which faithfully follows the Decameron. There are four peasants and the Dr. Simon, and the silly peasant who is supposed to be in childbirth is called Karges (Hagen, ii. p. x.).

According to Landau the story of Nero and how he gave birth to a frog as a punishment for his cruelty to his mother is related by Jacob de Voragine ('Legenda aurea,' cap. 84, 'De Sancto Petro Apostolo'), who adds, 'Haec autem in cronicis leguntur sed apocrifa sunt.' Landau adds, 'The twenty-ninth chapter of Suetonius' biography of Nero perhaps gave rise to this story' (Landau, 155). I find this story is repeated in No. ccxxv of 'An Alphabet of Tales,' to which reference has been previously made. The tale seems to be taken from the Decameron into the 153rd of the 'Grand Parangon des Nouvelles Nouvelles' (MS. only). 'D'un medecin qui fit accroire à ung paintre par l'evortement de ses compaignons qu'il estoit gros d'un enfant.'

It is imitated from Boccaccio by D. Mahrold in his 'Roldmarsch Kasten,' chap. 93, the rubric of which will be found on p. 274 of J. Bolte's edition of Jakob Frey's 'Gartengesellschaft.'

With regard to the complaint made by Calandrino to his wife of the reason of his being, as he thought, *enceinte*, and which as will have been seen also occurs in some of the tales analysed above, the reader may consult for similar instances of the custom there referred to and apparently prevalent in the East for the purpose of the wife avoiding conception, the following: Pietro della Valle, 'Viaggi,' Brighton, 1843, pp. 745–46 (the passage is not in the French translation of 'Voyage de P. della Valle,' Rouen, 1745), and 'Sommario di tutti li Regni Citta e popoli orientali,' Tradotto della lingua Portughese nelle Italiana, in Ramusio Navigationi e viaggi, Venetia, 1588, vol. i., f. 331^{b}.

DAY 9, NOVEL 6

THIS entertaining tale of the cradle seems to have been founded on the *fabliau* of the trouvere Jean de Boves called 'Gombert et des deux clercs,' and which occurs in several versions which differ to a certain extent from one another and from the one last named, and which are known by different

titles (Barbazan-Méon, vol. ii. p. 238; Legrand. iv. p. 18, where it is analysed under the title of 'L'Hôtel St. Martin,'; Montaiglon, vol. i. p. 38, and v. 83; 'Chaucer Analogues,' p. 87; Wright's 'Anecdota Literaria,' 1844, pp. 15 *et seq.*; H. Varnhagen's article in 'Englische Studien,' vol ix. pp. 240 *et seq.*). In the version contained in the Berne MS. 354, f. 164, without title, but called by Montaiglon, v. p. 83, and Wright, 'Anecdota,' &c., p. 15, 'Le meunier et les deux clercs,' the story is as follows: Two 'clercs' much reduced in circumstances borrow some corn and a horse and go to a mill to get the corn ground. The miller conspires with his wife to steal both the horse and the corn, and he then pretends to take compassion on them and lodges them for the night. One of them becomes enamoured of the daughter, and they all retire for the night to the same room. The husband and the wife have one bed, the baby's cradle being at the foot; the two guests have another bed, and the third is occupied by the daughter. This bed is covered with a sort of cover which the father for the daughter's protection locks, and puts the key in his pocket.

Thibaut, one of the two guests, steals the key when the parents are asleep and succeeds in winning the affections of the daughter by means of a ring which he pretends is of gold, but really is only the iron ring of one of the fire-irons. The wife gets up for a certain purpose, and in her absence the other clerc moves the cradle to the foot of his bed and pinches the baby to make it cry. The mother on returning goes to the bed next the cradle, and thus unwittingly gets into the bed occupied by the clerc. In the morning Thibaut seeks to regain his own bed, but deceived by the change of the cradle's position goes to that occupied by the host, and thinking he is his companion recounts to him his good fortune; they then have a fight about the matter. The wife hearing the noise calls on her companion, who she thinks is her husband, to get up and put a stop to the row. Thibaut is afraid to do so. The miller then lights a lamp, and seeing his wife with the clerc upbraids her in no measured terms. She retorts that what she had done she had done innocently,

which was more than he could say as regards the stealing of his guests' corn and horse.

The second form of the same *fabliau* with the title 'De Gombert et des II clercs,' from two French MSS. (Barbazan-Méon, iii. pp. 227[b]–41; Montaiglon, i. 238; 'Chaucer Analogues,' 87), is somewhat different. Here two 'clercs,' having spent their money riotously, go to lodge with a 'vilain'; one of them falls in love with the wife, and the other with the daughter; whilst the wife is feeding the baby one of the 'clercs' takes off the ring from the fire-shovel and puts it on his finger without being seen; whilst the husband, Gombert, is preparing supper, the other clerc is amorously regarding his wife; the two clercs go to bed next to Gombert, the daughter having a separate bed. When the husband and wife are asleep one of the clercs goes to the daughter's bed and offers her his ring of gold if she will consent to his wishes, and he then puts on her finger the iron ring. The second clerc is jealous of his comrade's good luck. Gombert gets up and goes out for a certain purpose, the clerc then moves the cradle from the foot of Gombert's bed where it was to his own bed. Gombert on returning is deceived as to the position of his bed and goes to that of the clerc, who had meanwhile left it and hidden himself; the husband, thinking his wife had gone out for a like purpose to himself, gets into the bed and goes to sleep.

The second clerc then goes to the wife's bed, who thinks he is her husband. The first clerc goes back to his companion, as he thinks, but really to Gombert, and tells him of his good luck with the daughter. Gombert, enraged, beats him and they fight. The wife, thinking it is the two clercs quarrelling, tells the one whom she thought was her husband to go and stop them; the clerc who was sleeping with her then gets up and helps his companion beat the peasant, and then they both run away. This form of the story seems to more nearly resemble the one in the Decameron than the last-mentioned one, as here there is no question of retaliation for the stolen corn.

According to Montaiglon (vol. iv. p. 325) this version is also contained in another MSS. of Berne (354, f. 44), where it is called 'D'Estula et de l'anel de la paelle.' This story, as is, of course well known, occurs in Chaucer's 'Canterbury Tales,' 'The Reeve's tale,' where it is told of the miller of Trumpington, but which seems, as will be seen from the following abstract, to have been taken rather from the first mentioned *fabliau* of the Berne MS. than from the French. Here two clercs go to a miller to get their corn ground; suspecting his honesty they insist on having it ground in their presence. The miller turns their horse loose and the two clercs go in search of it, and the miller then steals their meal and bids his wife make a cake of it; when they have at last caught their horse they return to the miller and implore him to put them up for the night, which he agrees to do. After supper the husband and wife and daughter and the two clercs all go to bed in the same room. The two clercs determine to be revenged for the robbery of their meal. The one named Alin creeps to the daughter's bed, the other one, John, not to be outdone, gets up and moves the baby's cradle from the foot of the husband's and wife's bed where it was to the foot of his own. The wife gets up and on her return mistakes, from the position of the cradle, her own bed and goes to that of the clerc John. In the early morning Alin says he will get up. The daughter tells him that behind the door he will find a cake of half a bushel of his own flour that she had helped to steal. Alin then returns, as he thinks, to the bed occupied by himself and his comrade, but really that of the miller. Thinking the latter was his companion, he tells him of his success with the daughter. The miller tells him he lies and they fight; the miller tumbles over his wife, who cries for help. The two clercs beat the miller and go off without paying anything and with their recovered horse and corn.

In this tale it does not seem that the miller was made aware of his disgrace as in the other ones.

Another version of this tale is found in a unique tract in the Bodleian library called 'A right pleasant and merye

Historie of the Mylner of Abyndon, with his wife and his fayre daughter: and of two poore scholers of Cambridge, whereunto is adioyned another merye jest of a Sargeaunt that woulde have learned to be a fryar. Imprinted at London by Rycharde Jhones.' It was also printed by Wynkyn de Worde, 4to, bl. letter. 'Here is a mery jest of the Mylner of Abyington with his wife and his daughter, and the two poore scholers of Cambridge.' This is attributed by Wood (Athen. Oxon. Borde.) to Andrew Borde, the physician, wit and poet, who lived in the reign of Henry VIII. (See Warton, ii. p. 267). This poem is reprinted by Wright in his 'Anecdota Liter.' &c., p. 105, and also in Hazlitt's 'Remains, &c.' iii. 98.

This story varies somewhat from both the *fabliau* and Chaucer, as here the girl is not deceived by means of the ring as in the *fabliau*, but because she thinks the clerc is her lover, 'The clerke of the Towne, Jankyn was his name.' She tells the clerc all the details of the stealing of the corn &c., and in the morning gives him thirty shillings to buy her a gown and also a cake made out of the flour her father had stolen.

In Hagen, iii. No. lv., is an old German poem somewhat on the same lines as the above-mentioned versions, by Rüdiger von Müner, called 'Irregang and Girregar,' although it differs still more considerably from them in the details. Another but shorter version called 'Von zwain studenten' is given in the appendix to Hagen, iii. p. 737, from a Dresden MS. of the year 1447. The two young men are rich youths travelling for amusement, who, seeing a beautiful girl in the street, become enamoured of her and persuade the father and mother to put them up for the night, with results similar to those in the previous tales. The incident of the cradle occurs, but not that of the deception by means of the ring; their adventures were continued the next night, and the husband persuaded by the wife that what has taken place on each occasion was only a nightmare or the work of evil spirits. According to Mr. L. G. Lemcke in his article on Cinthio dei Fabrizii 'Il libro della

origne delli volgari proverbii' in 'Jahrbuch für romanische und englische Litteratur,' vol. i. p. 316 (1859), this tale is versified in the first story of No. 10. 'Tu vai cercando Maria per Ravenna.' According to Legrand (vol. iv. p. 22) it is in the 'Cent Nouvelles,' p. 161. He gives no reference to the edition and it seems to be an error of citation, as like Hagen (iii. 21), I am unable to find it there. Legrand states it is in the 'Parangon des Nouvelles;' it is not in the table of the tales given by E. Mabille in his edition of the 'Grand Parangon des Nouvelles Nouvelles' contained in the original MSS. of the second part of that work (to which presumably Legrand refers). Is it possible that it is contained in the first part of this work, of which nothing is now known, or does Legrand refer to some other work?

Hagen (iii. p. xxi) says it is to be found in a Latin form in 'De duobus studentibus qui hospitem cum uxore et filia inebriarunt' in the book 'De generibus ebriosorum' appended to the 'Epistolae obscurorum virorum,' and which more nearly approaches the German poem.

It is taken from Boccaccio by M. Montanus into chapter 86 of his 'Gartengesellschaft,' p. 347 of the edition of his 'Schwankbücher,' by J. Bolte, and it also forms the ninety-fourth of D. Mahrold's 'Roldmarsch Kasten,' the rubric of which is given by Mr. J. Bolte, p. 74 of his edition of Frey's 'Gartengesellschaft,' and it is also from the Decameron that it was versified by La Fontaine in 'Le Berceau.'

There are two French plays which seem to owe their origin to La Fontaine's tale, 'Le Berceau,' a comedy in prose inserted in 1758 in vol. xiii. of 'Choix des Mercures et autres journaux,' and 'Le Berceau, opera comique' by Ch. Collé, 1763.

It will also be found, but in a somewhat different form, in the 'Ricciardetto' of Niccolo Forteguerri (ob. 1735), Canto xviii. stanzas 45 *et seq.* Here, however, there is neither the incident of the cradle, nor that of the attempted seduction of the young girl by means of a ring, but merely that of the mistake caused by Ferrau being deceived in

going to the bed of the old woman and the hostess being 'ingravidata' by the Englishman.[1]

The following additional references are given by Mr. J. Bolte in the notes to his edition of the 'Schwankbücher' of Montanus, p. 620, viz.: Hans Sächs, 'Die zwei gesellen beim wirt, der nur ein kammer het,' meisterlied in langer ton H. Mügling, 1554, M. 5, 662, and M. 207, bl. 103[b]; Lindener, 'Rastbüchlein,' 1558, No. 24, p. 37, ed. Lichtenstein; Langbein, 'Die wiege,' Gedichte i. 198 (1820); Luzel, 'Soniou Breiz Izel,' ii. 203 (1890), 'Le clerc et son frere laboureur'; Verwijs, 'Tien goede boerden,' 1860, p. 11, 'Een bispel van twe clerken'; 'Der jonge dochters tijcortinghe,' 1591, No. 11.

DAY 9, NOVEL 7

I AM not aware of any source for this story exemplifying the result of woman's perversity. It is imitated by Hans Sächs in the year 1546, 'Der bos weib mit dem Wolf.'

It may be observed that Sächs names the husband THALAMO instead of Chalamo as in the Decameron.

As Karl Goedeke remarks in his notes (vol. i. p. 205), this probably arose from the fact that in old printed books the 'C' and 'T' could easily be mistaken for one another. Steinhowel, in his German translation of the Decameron, has TALAMO.

There is a somewhat allied tale which seems to have been very popular in Germany of the wife of a knight who is told not to attempt to ride on the back of the big English dog. She, of course, does so, and is bitten. This is to be found in the No. 12 of the appendix to Oesterley's edition of Pauli's 'Schimpf und Ernst.' In a similar form it is in chapter vii of M. Montanus's 'Gartengesellschaft,' and taken from Pauli into D. Mahrold's 'Roldmarsch Kasten,' 82, the rubric of which is given by Mr. Bolte in

[1] Ricciardetto di 'Niccolo Carteromaco,' Milano, 1828, 4 vols. 18mo. Carteromaco being the Greek form of the name of Forteguerri. See introduction to vol. i. written by Giambatista Corniani.

his edition of Frey's 'Gartengesellschaft,' p. 273. Mr. Bolte, in his notes to Montanus referred to above, gives (pp. 593–94) the following references, which I am unable to verify :—

Latin of Hulsbusch, 'Sylva sermonum,' 1568, p. 5, 'Nobilis quidam mandat uxori, ne inequitet cani maiori Anglico'; 'Des edelmans weib mit dem englischen hundt, meisterlied ins Römers gsangweis'; 'Schertz mit der warheit,' 1550, bl. 30a; Melander-Kezel, 'Jocoseria,' 1605, 2, 327, No. 309, 'Von einem edelmann in Westfalen'; D. Cramer, 'Emblemata moralia,' 1630, p. 89; 'Dum lasciva nimis colludit anicia Molosso, laeditur et facti vulneris ausa luit'; 'De geest van Jan Tamboer,' 1664, p. 120; 'Van een juffer die op een dogge reedt' = 'Der geist von Jan Tambaur,' 1690, p. 103; Wolgemuth, 500 hauptpillen, 1669, p. 88 (2, 94); Langius, 'Democritus ridens,' 1689, p. 527 (2, 70); 'Lyrum larum lyrissimum,' 1701, No. 366; 'Vademecum für lustige leute,' i. No. 151 (1767); Baraton, 'Poésies diverses,' 1705, p. 21; 'La Morsure du dogue' = Triller, 'Neue aesopische fabeln,' 1740, p. 139, No. 66; 'Die vorwitze frau Kunigunde.'

Somewhat allied to this tale are the various tales of a woman who is told not to wash her face in puddle water, and who of course does so, with disastrous results, which forms No. 318 of the 'Mery Tales and quiche answers') 'Shakespeare Jest Books,' ed. by Hazlitt, p. 132). This tale is also in the 'Detti e fatti di diversi signore e persone private' of L. Domenichi (1548, &c.); it will be found on p. 12 of edition of 1563, Venice. In this connection Mr. Bolte in his notes to Montanus refers to Cæsarius of Heisterbach, 'Dialogus miraculorum,' 4, 76 = Kaufmann, 'Annalen d. histor.-vereins f. den Neiderrhein,' 53, 142 (1891); Pfeiffer, 'Germania,' 3, 420, No. 10; Joa. Peregrinus (Gast.), 'Convivalium sermonum liber,' 1541, bl. D. 4a, 'Concionatoris fabula paschalis' = 1543, bl. D. 3^a = 1549, p. 51; J. A. du Cerceau, 'Poésies diverses,' 1726, p. 180, 'La Nouvelle Eve' = 1772, 2, 35 (from Cæsarius) from which Hagedorn, Adelheid und Henrich ('Poet. werke,' 3, 140); Grécourt,

'Œuvres badines,' 1881, p. 246, 'La Nouvelle Eve'; Ramler's 'Fabellese,' I, 87 (1783), 'Die neue Eva.'

Other somewhat similar examples of curious and disobedient wives will be found in Vitry; 'Exempla,' ed. Crane, Nos. 228 and 236, 'Dialogus creaturum,' ed. Graesse, Dial. 90; Herolt ('Discipulus'); 'Promptuarium Exemplorum,' O. xii., 'Libro de los Enxemplos,' ccxl.; Cæsarius Heisterb., iv. 77, 88; Etienne de Bourbon, 'Anecdotes hist.,' ed. Lecoy de la Marche, 1877, p. 253, No. 300; Juan Manuel, 'Conde Lucanor,' No. 5; 'Parnaso lusitano,' iv. 374 (1827); Somma, 'Cento racconti,' 1860, No. 104, 'Non si dà persona più capricciosa della donna.'

DAY 9, NOVEL 9

THIS amusing story of the best way to treat a wife seems to have its origin in the East. Clouston, in his 'Flowers from a Persian Garden,' &c., 1894, p. 214, quotes a rabbinical legend of Solomon, without, however, stating any source for it. Two men go to him to seek his advice. One wishes to know how to manage a shrewish wife, and is told to go to a mill; he does not see the point of the advice, but goes nevertheless, and then comes back and says, 'I have it: I am to beat my wife.' In the East threshing operations would doubtless be performed with flails.

Almost innumerable are the stories in the French, German, and Italian tales of the subjection of wives by corporal or other cruel punishments, or even mutilations, but these have no reference to the point in the Decameron of the humorous advice given to the husband.

The story is imitated in the second of the fifth day of 'Il Pecorone,' and strongly resembles the rabbinical tale referred to before. Here two friends go to Boethius to ask his advice. The one who cannot make his business pay is advised to get up early, and on doing so discovers his servants' peculations; the other one, who wants to know how to cure his peevish wife, is advised to go to the bridge of St. Agnolo,

and on doing so sees how a mule driver treats a team of obstinate mules.

This is the story that is reproduced by Sansovino in the fifth of the seventh day of his *novelle*, and curiously enough he has also taken the tale from the Decameron into the ninth of his second day, with slight alterations at the commencement and end.

Hagen (vol. i. p. lxxxvii) refers to Straparola, p. 99, but a note to Dunlop (vol. ii. p. 136) says this is an erroneous citation for 'Facetieuses Journées.' It does not occur in Straparola. *Pace* Schmidt, 'Beit.,' the tale in the Decameron is imitated by Hans Sächs as a *fastnachtspiel* in the year 1550. It also forms one of his *meistergesangen* of June 6, 1545 (vol. i. p. 181 of ed. cited), where he says in the last two lines, 'And thus says Johannes Boccatius.' The editor, Karl Goedeke, says 'the same subject is handled in a *meistergesang* of 1542 in the Schatzton Vogel's, M. 3, 249, which, however, is not by Hans Sächs, although it is in the same MSS. which contains the one by him.'

It also forms the subject of an old French farce called 'Farce nouvelle fort joyeuse du pont aux asgnes a quatre personnages, c'est assavoir, Le Mary, La Femme, Messire Domine de et le boscheron,' which is reprinted in 'Ancien théatre françois ou collection des ouvrages dramatiques les plus remarquables depuis les mystères jusqu'à Corneille, publié avec des notes et éclaircissements par M. Viollet le Duc,' in 10 vols., Paris, 1854, vol. ii. p. 35, and which is taken from a volume in the British Museum printed in Gothic characters towards the middle of the sixteenth century in Paris, Lyons, and Rouen.

The 123rd (MS. only) of the 'Grand Parangon des Nouvelles Nouvelles,' by Nicholas de Troyes, seems apparently to be from the Decameron, but here the third question asked of Solomon is 'by what signs could he recognise that his wife loved him.'

It forms the subject, from the Decameron, of the ninety-fifth of D. Mahrold's 'Roldmarsch Kasten' of 1608; the

rubric is given on p. 274 of Mr. J. Bolte's edition of Frey's 'Gartengesellschaft.'

There is, of course, some slight analogy with the well-known 'Beast-fable' of the man who knew the language of animals and who overheard the cock saying to the dogs, 'I can rule ten wives.' 'What can you do?' said the dog. 'Take a stick to her,' said the cock, 'and I warrant she won't want to know his secrets.' A full discussion of this tale, which is of ancient Indian origin and is found in the 'Barlaam and Josaphat,' would occupy too much space. Numerous references will be found in Jacobs' edition of 'Barlaam and Josaphat,' p. cxxix, and in the various works referred to there.

DAY 9, NOVEL 10

THIS tale seems to be derived from the *fabliau* 'De la demoiselle qui vouloit voler en l'air' (Legrand, vol. iv. p. 318; Barbazan-Méon, vol. iv. p. 271); 'D'une Damoiselle que onques pour ne lui ne se volt marier, mais volt voler en l'air'; Montaiglon, iv. p. 208, 'De la pucelle qui vouloit voler.'

This *fabliau* is attributed by Fauchet ('Œuvres,' f. 578) and by Legrand and by Landau apparently on their authority, to the 'Trouvere' Rutebeuf, but Montaiglon, *op cit.*, says it is not Rutebeuf's, 'notwithstanding what Fauchet says.'

Here a beautiful young girl who has many admirers of all sorts refuses to marry any of them. One day she expresses the desire to fly and some of her admirers make her some wings with wax and feathers, but to no avail; 'a holy clerc' tells her that it is no good without a tail and a beak and undertakes to make them, which he does in much the same manner as in the Decameron.

The tale from the Decameron is taken almost literally into chap. iii. of M. Montanus's 'Gartengesellschaft,' and it seems also to have furnished Nicholas de Troyes with the 166th of the 'Grand Parangon des Nouvelles Nouvelles,' the rubric of which is 'D'un prestre qui

voulut faire venir jument la femme d'un marchant.' This, however, is not one of those reprinted by Mr. E. Mabille in his edition of the 'Grand Parangon.'

The only other direct imitation of the tale in the Decameron with which I am acquainted is the well-known one of La Fontaine, 'La jument du compere Pierre.' Landau, 'Beit.,' p. 63, says the sixty-fifth of the 'Cent Nouvelles Nouvelles,' 'Le doigt du moine gueri,' has some similarity with the tale in the Decameron, but this is only so far that the woman is deceived by a trick which, however, is quite different to the one in the Decameron.

It would seem, however, that La Fontaine may have had this tale in his mind in writing his 'Le Faiseur d'oreilles et le raccommodeur de Moules,' as he has the name Sire André, although he says, 'conte tiré des cent nouvelles et d'un conte de Boccace.' The *conte* in the 'Cent Nouvelles Nouvelles' is probably that of the third 'La pesche de l'anneau,' where, however, the trick played on the woman is a different one. The latter portion of La Fontaine's tale contains the story of the revenge of the husband, which is similar to the eighth of the eighth day of the Decameron.

Other tales involving more or less similar deceptions are 'Achilles und Deidamia' (Hagen, vol. ii. p. 491) from the 'Anhang aus Jansen Enenkels Weltbuche.' Here Achilles, desirous of winning the love of the beautiful Princess Deidamia, disguises himself as a woman and is received by her as such. He informs her he knows the secret by fervent prayer to the deity Ratvan by which a woman can change her sex. They both pray, but the anticipated change only occurs in his case. Similarly in the sixty-second of the 'Contes ou nouvelles récreations et joyeux devis' of Des Periers, a youth gains access to a convent as a nun, and the subsequent transformation is attributed to a miracle.

There is an old French farce, which I have been unable to inspect, which seems to bear relationship to these stories, called 'Farce nouvelle et recreative du Medecin qui guarist

de toutes sortes de maladies et de plusieurs autres aussi fait le nés a l'enfant d'une femme grosse et apprend a deviner.' This is published in the 'Recueil de plusieurs farces,' &c., par N. Rousset, 1612, which is reprinted in 'Collection de differents ouvrages anciens,' &c., par P. S. Caron, 1798–1806, and also reprinted in the 'Recueil de pieces rares et facetieuses,' &c., par Ch. Brunet, 1872–73, vol. i.

In the 223rd of Poggio (vol. ii. p. 152 of the ed. of Liseux-Noel, i. p. 227) is the story called 'Nasi supplementum' (Tardiff's Poggio, No. 99), where a monk obtains favours of a married woman by telling her, as though a divinator of the future, that the child of which she was about to be confined would be born without nose unless she had his assistance.

This is imitated in Latin verse under the title 'Partus imperfectus,' by Gerardus Dicæus, Italus, quoted by Noel, ii. p. 213. Similarly we find it in the ninth of Des Periers, 'De celui qui achever l'oreille de l'enfant à la femme de son voisin,' where the Sire Andre seduces his neighbour's wife under the pretext of finishing the ear of the child which the husband had left incomplete.

The same subject has been twice treated by Grécourt under the titles of 'Les Cheveux' (Noel-Poggio, ii. p. 215) and 'La réponse imprevue,' vol. iii. p. 193, ed. of 1777 (Noel, ii. p. 216).

Mr. Bolte, at p. 631 of his edition of Montanus's 'Schwankbücher,' refers to Grécourt, 'Œuvres badines,' 1881, p. 340; 'La Charrue,' Batacchi, *novelle* No. 4; 'La Scommessa,' Pitré, 'Fiabe popolari Siciliani,' 1875, 4, 219, No. 284, 'Lu rimitu.' Casti, 'L'incantesimo' (Novelle Galanti).

DAY 10, NOVEL 1

THIS story, which is one of the most widely diffused with which we have had to deal, may for the purpose of analysis be conveniently divided into two parts—(*a*) the portion containing the comparison of the king to the mule, and (*b*) that of the choice of the caskets so well known through Shakespeare's use of it in the 'Merchant of Venice.' I propose to deal with this latter part first.

According to Landau (p. 192) a trace of the widespread story of choosing the contents of a thing from its exterior appearance is to be found in the Greek mythology. Hesiod relates in the 'Theogony,' v. 528–53, how Prometheus gave to Zeus the portions of a sacrifice to choose from, and he chose the bones wrapped up in the fat and not the flesh enveloped in the hide. This myth is also told by Hyginus in his 'Poeticon Astronomicon' (ii. 15), a book which Boccaccio certainly knew. In the 'Lalitavistara,' translated by Ph. Ed. Fouceaux, it is told of Buddha, how when he was meditating under the Bodhi tree he refused refreshment offered to him successively in a gold, silver, and copper vessel, and only accepted it when offered in the Buddhistic clay bowl. This, however, seems to be only an example of humility, the prevailing note of Buddhism, and not of judging by appearances, and the same may be said of the fairy- or folk-tale which is found in many countries of two girls who chose from caskets; the good girl chooses the one of the poorest appearance and is rewarded by finding it full of jewels, the other one chooses the richest casket and is disappointed.[1]

[1] See E. Cosquin in *Romania*, viii. 565; Eugen Braunholtz, *Die erste nichtchristliche Parabel des Barlaam und Josaphat*, 1884, pp. 7–11; *Barlaam and Josaphat English lives of Buddha*, edited and induced by Joseph Jacobs, 1896, pp. lxiv–vi and clx.

Benfey, i. p. 407, gives two Oriental stories of caskets which may be considered to have some analogy to this tale; one from the 'Vikramacarita' ('Adventures of Vikrama'), c. 24, 'Journal Asiatic Society,' 1845, vi. p. 289, and the Bengalese translation, cap. 23, 101–106. (See Lassen, 'Indische Alterthumskunde,' ii. 882, note 3.) A rich merchant has four sons; when his death approaches he says to them, 'Be united not divided.' If, however, they could not agree they would find under his bed four vessels with their names thereon, which would shew each what his inheritance was. Shortly after his death they began to dispute, so took the vessels. In that of the eldest was earth, in that of the second charcoal, in that of the third bones, in the fourth straw.

This came to the knowledge of the wonderful snake-child Sâlivâhana in Pratishthâna, who from the judgment-seat gave the following decision. He who had the vessel filled with earth inherited the lands of the father, he that had the one with charcoal all the noble metals such as gold and silver, the one who had the bones all living things such as elephants, horses, buffaloes, goats, rams, slaves, and the one who had the straw all fruits, vegetables, &c. With this division the brothers were content.

This last tale seems incidentally to have reference to the story of the three rings (Day 1, Nov. 3).

The other story given by Benfey (408) from the 'Tamil' and the 'Cukasaptati,' in which there is again question of a casket, seems to be more nearly allied to the story of Fra Cipolla and his fraudulent relics, and is therefore dealt with under that tale (Day 6, Nov. 10). The story most nearly approaching that in the Decameron seems, however, to be first found in the parables of Barlaam and Josaphat, ca. 6, written in Greek by one Joannes Damascenus about A.D. 800.[1] Here the story is connected with the well-known

[1] Boissonade, *Anecdota Greca*, 1829, Parisiis, vol. iv. p. 45; Liebrecht, *Des Heiligen Johannes von Damascus Barlaam und Josaphat; Aus dem griechischen ubertragen von Felix Liebrecht, mit einem Vorwort von Ludolph von Beckedorff*, 1847, p. 30; Warton, ed. cited, vol. i. p. ccxxii.; Swan, *op. cit.* p. 390; Dunlop, vol. i. p. 75; *Opera omnia Joh. Dam. Basilae*, 1576, p. 824; Schmidt, *Beit.* p. 100.

story of the death trumpet which is of Buddhistic origin, and as to which reference may be made to the above mentioned 'Barlaam and Josaphat; English lives of Buddha,' pp. lxii and cvii. I quote from Dunlop, vol. i. p. 75, note:

'A king, seeing two emaciated men in ragged clothes, descends from his carriage and throws himself at their feet. The magnates of the kingdom evince displeasure, and the king's brother gives expression to the same sentiment. It was the custom of the land to send a herald to sound a blast on his trumpet at the doors of such as were condemned to death. The king dispatches a messenger of this kind to his brother, who presents himself with his family before the prince, with all the signs of despair. "Fool," said the king to him, "thou fearest the messenger of thy brother, although thou art not conscious of any offence, and yet thou blamest me for humbly greeting the heralds of my God, who with clear sound announced my death and the awful approach of the Lord before whom I am guilty of great and numerous sins." In order to abash the magnates, he caused four caskets to be made. Two richly gilt, but filled with stinking bones, with gold locks; two covered with pitch, bound with cords and filled with precious stones, pearls, and fragrant ointments. The reproached grandees, upon being commanded to choose, select the gilt coffers, and the king exclaims, "I knew it, for ye see the outwards with the eyes of sense." '

It will be observed that here the parable is of the want of spiritual discernment and the futility of judging by external appearances, and not, as in some of the other tales we shall have to examine, of the decision being attributed merely to the chance of fortune.

It is also told from Barlaam with reference to its source by Bromyard, in his 'Summa proedicantium,' under the word 'Honor,' Art. iiii. Exemp. Here, however, there are but two caskets. We also find it apparently from Barlaam, as we have the four caskets, in No. 412 of the 'Alphabet of Tales' to which reference has been made before. Here

however, the story is self-standing and not connected with the 'Trumpet of death,' nor does it contain the preliminary part of the king shewing respect to the poorly clad men.

There is a version in a MS. of the year 1326, of the 'Gesta Romanorum' referred to by Oesterley, p. 259, and the extract from which is for the first time given by Mr. Eugen Braunholtz in his erudite pamphlet, 'Die erste nicht-christliche Parabel des Barlaam und Josaphat,' Halle, 1884, p. 56. This is very similar to the foregoing and was probably derived either directly or indirectly from it, and in the MS. the two tales immediately following are those of the 'Honey' and 'The king for the year,' both of which are also in the parables of Barlaam. It is not, however, attached to the 'Trumpet of death' story.

We also find the story in the old English version of the 'Gesta Romanorum' (edited by Sir Frederick Madden for the Roxburghe Club and re-edited for the Early English Text Society in 1879 by S. S. H. Herrtage, p. 294. It is also found reprinted in Hazlitt's 'Shakespeare Library,' vol. i. p. 361; in the introduction to Swan's translation of the Latin 'Gesta,' No. xlviii. p. xliv, and an analysis is also in Douce's 'Illustrations, &c.' p. 567.) It is to the following effect (I quote from Douce, p. 567):

'A marriage was proposed between the son of Anselmus, Emperor of Rome, and the daughter of the King of Apulia. The young lady in her voyage was shipwrecked and swallowed by a whale. In this situation she contrived to make a fire and to wound the animal with a knife, so that he was driven towards the shore, and slain by an earl named Pirius, who delivered the princess and took her under his protection. On relating her story she was taken to the emperor. In order to prove whether she was worthy to receive the hand of his son, he placed before her three vessels. The first was of gold and filled with dead men's bones. On it was this inscription: "Who chuses me shall find what he deserves." The second was of silver filled with earth, and thus inscribed: "Who chuses me shall find what nature covets." The third was of lead, but filled

with precious stones. It had this inscription: "Who chuses me shall find what God hath placed."

'The emperor then commanded her to choose one of the vessels, informing her that if she made choice of that which should profit herself and others, she would obtain his son; if of what should profit neither herself nor others, she would lose him. The princess, after praying to God for assistance, preferred the leaden vessel. The emperor informed her that she had chosen as he wished and immediately united her with his son.'

This seems to be the form of the story followed by Shakespeare in the Casket scenes in the 'Merchant of Venice.'

It is also found in Latin, but in a shorter form and with several variations, in No. 251 (Appendix 55) of Oesterley's ed. of the 'Gesta Romanorum,' p. 655. It is not clear from which of the various German MSS. referred to by Oesterley, which contain this tale, he has taken his text. Here the third casket was of lead, but had the inscription, 'It is better to remain here than in my father's country,' and contained three rings. The princess chooses the latter casket. In the moralisation the three rings are interpreted as meaning 'faith, hope and charity.' The story, much as in the Barlaam version, is taken into the 'Speculum Historiale' of Vincent of Beauvais, liber xv. 10; also in a shorter form into the 'Golden Legend' of Jacob de Voragine, ff. 352–53 of the English translation of that work by W. Wynkynde de Worde, 1527, and which is reprinted in Jacobs' ed. of 'Barlaam and Josaphat' (p. 11)—both of which, of course, contain the incident of the trumpet of death, and the reproof to the courtiers with reference to the king having honoured the poor men. From Vincent it is retold in rhyme in the old French *roman* 'Girart de Rossillon' (about 1316), of which a fine reprint was made in 1858 by Monsieur Mignard (vv. 2776–2819, pp. 121–23 and vv. 2871–96, pp. 125–26). Mr. R. Köhler has exhaustively treated this work in an article in 'Jahrb. für rom. Litt.' 14=N.F. 2, 1, 31, 1875, reprinted in his 'Kleinere Schriften,' vol. ii. (1900)

pp. 359 and 393; the corresponding versions from Vincent are given by him (pp. 8, 14 and 15 of Jahrb. and pp. 367 and 374 of the 'Kleinere Schriften').

We find the story again in the forty-seventh of the 'Exempla' of Jacques de Vitry (ed. by Crane, cited p. 18), much the same as in Barlaam, but without the tale of the trumpet, which, however, forms the subject of Exempla No. xlii. Mr. Crane, *op. cit.* p. 153, says it occurs in this form 'earlier than in any of the other European medieval versions, that of Vincent of Beauvais, "Speculum Historiale," being probably later.'

We find it also related by Gower in his 'Confessio Amantis,' Book V, ex. 2, 'In a chronique this I rede': Here there are two caskets both of similar appearance, one filled with gold and pearls, and the other with straw and rubbish, and the story is told to exemplify to the courtiers, dissatisfied with their lot, that their choice was a merely fortuitous chance and not the fault of the king. The portion of the tale relating to the trumpet of death does not occur here.

It seems from Landau (p. 191) and others that the story, much as in the Barlaam and Josaphat version, occurs in the poem of the Trouvere Jean de Condé, 'Dis dou roi et des hermittes' (Dinaux, iv. pp. 207–8; A. Tobler in 'Jahrbuch für romanische und englische Literatur,' ii. p. 84; and Scheler in his ed. of 'Jean de Condé,' i. p. 67).

We also find it told shortly in the 'Contes Moralisés de Nicole de Bozon, frère mineur' (about the middle of the fourteenth century) publiés pour la première fois d'après les MSS. de Londres et de Cheltenham par L. Toulmin Smith and Paul Meyer, 1889 (Société des anciens textes français), where it forms the 'Fable' to No. 84, p. 106 of edition cited. Here it is told as a reproof to the courtier who objected to the king honouring the poor as in the Barlaam tale. There are two coffers, one painted outside, but inside empty, the other of plain wood filled with spices and rich gems. The courtier choosing by the external appearance is deceived. The trumpet of death portion does not occur.

We have now to consider the series of somewhat

analogous stories, in which it is no longer a question of caskets but of gold concealed in pasties, &c., from which two beggars choose. We find this in the following tales :—

In the 'Cento Novelle Antiche' (No. 65 of Borghini; Papanti, No. 14; Biagi, No. 147, p. 173), two beggars dispute as to whether the King of France or the Count of Flanders would be victorious; one of them said it would be the king; the other one said 'It will be as God wishes.' The king, hearing of this, has two large white loaves made, in one of which were placed ten gold pieces. The one containing the gold is given to the beggar who said the king would win, the other loaf which had nothing in it to the one who said it would be 'as God wished.' This latter and his wife eat up the loaf and are contented. The first beggar, who had the loaf with the gold, sells it to the other one for four small coins. On cutting it he finds the gold, and finally the two beggars and the king, to whom all that has happened is related, arrive at the conclusion 'that it will be as God wishes.'

We also find this story of the pasties related by Gower in Book V of his 'Confessio Amantis,' where it follows immediately the tale of the caskets related above. Here it is told of the Emperor Frederick who heard two beggars in the street disputing, the one saying—

> 'Ha Lord, wel may the man be riche,
> Whom that a king list for to riche.'

the other one saying—

> 'No thingé so,
> But he is riche, and well bego,
> To whom that God wol sendé wele.'

The emperor has two pasties made, one containing a capon, the other a quantity of florins. The first beggar is told to choose and selects the least valuable, and says—

> 'Now have I certainly conceived,
> That he may lightly be deceived
> That tristeth unto manne's helpe.
> But wel is him that God wol helpe,
> For he stant on the siker side.
> Whiche ellés shuldé go beside.'

It is also told of the Emperor Frederick, but somewhat differently in the 'Chronicle of Lanercost' (MS. Cotton. Claud. D. vii. f. 176) compiled about 1346, 'Chronicon de Lanercost,' edited by Stevenson for the Maitland Club, p. 21. There were two blind men who followed the army of the Emperor Frederick, and begging their food from the soldiers with daily cries. The one to obtain the indulgence of man begging 'For the love of the Emperor,' the other 'For the love of God.' The Emperor, desirous of seeing which of them would best succeed, called his marshal and ordered him to have made two pasties of equal size, and filled one with gold dust and the other with fragrant spices. He gave the pasty filled with the gold to the man that trusted in him, and the other one to the man who trusted in God. The two men retired to their lodging, and were astonished at the weight of the one pasty, and at the fragrance of the other. The one who pinned his faith on man said, 'The weight of this pasty annoys me, and the smell of the other pleases me, that I claim to exchange. Let us return home.' They made the exchange and were both content, but the next day necessity compelled the first beggar to repeat his begging; but the second one, tired of his mode of life and trusting in God, remained at his lodging. The emperor hearing the first man continue his cries for assistance, sent for him and asked him what he had done with the alms he had received the previous day. He answered the emperor and told him what had happened, and how he and his comrade had daily maintained, the one 'that he who God wishes to aid is rapidly aided,' and the other one, 'that he who the emperor helped is quickly helped.' The emperor, smiling, said to him, 'Admit that you were wrong and for the future prefer God.'

Very similar to the tale in the 'Chronicle of Lanercost' is that of the 326th of Pauli's 'Schimpf u. Ernst,' p. 206 of the edition of Oesterley, but here the king is unnamed. This is almost identically the same as in 'Schertz mit der Warheit,' p. xii recto, and it is also repeated in Schuman's 'Nachtbuchlein,' 2nd part, 1559, p. 115; p. 282 of J.

Bolte's edition of that work. From Pauli also it has been taken by D. Mahrold into his 'Roldmarsch Kasten' (No. 16), the rubric of which is given by Mr. J. Bolte at p. 268 of his edition of Frey's 'Gartengesellschaft,' who also refers at p. 286 to Usteri, 'Dichtungen,' iii. 56 (1877); 'Der Kaiser und die beiden blinden'; 'Vade mecum für lustige leute,' iii. No. 105 (1767).

There is a similar story of two blind men which is to be found in No. 104 of Wright's 'Latin Stories' 'From a MS. in private hands,' f. 185 recto. Here, however, the emperor has only one cake made filled with gold and given to one of the blind men. He sells it to the other blind man for the use of his sons. On being asked by the emperor what he had done with it, he replied, 'I sold it to my comrade because it seemed unbaked.' 'True it is,' said the emperor, 'that he is happy who the Lord assists,' and the blind man went away abashed.

The story of the two pasties we find again told in rhyme in the old French poem called 'Renart le contrefait,' the author of which seems to be unknown, but which was written apparently in the middle of the fourteenth century, and a long account of which will be found in Robert, 'Fables inédites des xii., xiii. et xiv. siècles et Fables de La Fontaine,' vol. i. pp. cxxxiii *et seq.* At p. cxlix he gives the story of the two blind men and the pasties and says, 'En face du palais de Philippe deux pauvres aveugles,' &c. Mr. Braunholtz, at p. 75 of his pamphlet referred to before, says, however, it is not clear from which of the two versions of the 'Renart le contrefait' this is taken, as the text has never been edited; he gives this story from the two MSS. in the Paris National Library, where the scene is laid at Rome and the tale being told of two blind men, one trusting in the Deity, the other in the Pope.

There is a curious tale also in the 'Cento Novelle antiche' (Gualterrazzi, No. 79; Borghini, No. 78; Biagi, 117, p. 113). There was a signor who had a minstrel who adored the signor as though he was his God and called him 'God.' Another minstrel hearing this asked him why he called the

signor 'God' when he was not the Deity, and the first minstrel for love of his master beat the second one severely, who, not being able to defend himself, went and complained to the signor, telling him everything. The signor treated it as a joke. He left and went sadly to live amongst poor people because he was ashamed to reside with others on account of this. Now it happened that the signor felt much rebuked by what had taken place and determined to dismiss his minstrel. Now it happened in his court it was the custom that the person to whom a present was made should understand that it was intended as a dismissal and should leave his court. Then the signor took a quantity of gold coins and had them put in a pasty and had it presented to his minstrel, saying to himself, 'Since I have to dismiss him I wish him to be well off.' When the minstrel saw the pasty he was sad, as he knew he was dismissed. He thought to himself, 'I have eaten, I will hide it and take it to my landlord.' He went back to the inn, where he found the man whom he had beaten, sad and in want. He took pity on him and gave him the pasty; the man took it and went away. The minstrel then returned to the signor to take his leave of him, and the signor said, 'Are you still here, did you not have the pasty?' 'Yes,' he answered. 'What did you do with it?' 'Sire, I had eaten, so I gave it to a poor minstrel who abused me because I had said you were my God.' Then the signor said, 'Go away, for his God is evidently better than yours,' and he explained to him about the pasty.

We have here, as in the tale of the Emperor Frederick, the incident of the man being indirectly rewarded who had faith in God rather than in man.

Landau (p. 190) refers to a German poem, existing, however, only in a fragmentary form, Ruodlieb ('Lateinische Gedichte des x. und xi. Jahrhunderts, herausgegeben von Jacob Grimm und Andreas Schmeller,' Gottingen, 1838), where, as in the Decameron, it is of a knight who leaves his master because he thinks his services are not sufficiently rewarded and is afterwards presented, but by another king,

with two pasties filled with gold and costly trinkets, but the contents of which he is first aware on his return to his home.

This story of the pasties seems to have been very popular, especially in Germany, for we find it in more or less varying forms in the following, viz. :

In a *meistergesang* of Adam Puschmann, 1532–1600, which can be found in Edmund Götze, 'Monographie über den Meistersänger Adam Puschman von Görlitz,' Görlitz, 1877.

Eyring, 'Dritter und letzter theil copiae proverbiorum u. s. w. durch Eucharium,' Eyring, seligen Eissleben im MDCIIII jahr. p. 36, No. 1.

Memel, 'Wieder erneuwerte und augirte Lustige Gesellschaft . . . ausgegeben von Johanne Petro de Memel,' 1659, No. 1080, p. 440.

'Wolgemuth, 500 Frische und vergüldete Haupt-Pillen u. s. w. Verordnet von Ernst Wohlgemuth, &c.,' 1669, p. 71, No. 63.

A full account of these various forms will be found in Braunholtz, *op. cit.* pp. 82–88.

There is a large group of tales which are allied to the story of the blind men and the pasty in which, however, money is placed in a roasted goose, the recipient of which passes it on to another man, without knowing its contents.

This seems to first of all occur in the facetiæ of Bebelius, and passed through more or less varying forms in Germany Italy, and France. An abstract of all those would take far too much space. The reader will find an exhaustive discussion of them in Braunholtz, *op. cit.* pp. 88–99.

We now come to the group of stories in which treasure is hidden in a tree trunk or stick, and also coupled with the story of the pasties.

In the 109th of the Latin 'Gesta Romanorum,' where an adventurous carpenter hides a sum of money in the hollow trunk of a tree, the tree is swept away by a flood and is found by a kind-hearted man, who cuts it up for firewood and finds the gold, the carpenter in search of his gold came accidentally to the house of the finder and told him of his

loss. The finder said, 'I will prove whether God wills the money shall be returned to him.' He makes accordingly three cakes, one filled with earth, the second with bones of dead men, and the third one with gold. The carpenter chose the two that did not contain gold. The finder thus decides that it was not the will of God that he should have his money again, and accordingly distributes it amongst the poor.

The following very curious form of the story is taken from Wright's 'Latin Stories' No. 25, from a MS. Harl. 2851, not foliated.

A peasant hid his monies in an old tree trunk in his orchard and went every day to take out of it a coin. One day he saw a black boy sitting on his monies, who said, 'Do not take these because they are not yours.' The peasant said, 'Whose are they then?' to which the boy replied, 'They belong to so and so.' Afterwards there was a great flood in those parts which carried away the peasant's house and the tree trunk down to the sea. Some sailors, who were navigating their ship near by, saw the tree floating in the sea and picked it up. When they arrived at the gate of the town in which the miserly peasant dwelt the boy said, 'Give me this trunk, for the smith of the village is my friend, and I want to give him the trunk,' and the captain gave it to him.

When the smith was one day working on the trunk and hammered it, the monies came out through a hole, which amazed the smith, who, however, collected the coins, and acting on his wife's advice hid them.

The peasant whose monies they were came begging with his wife to the house of the smith and told his story. The smith's wife, thinking that she ought to assist them somewhat, made a sort of cake, put in it three coins and gave it to the man's wife, but she having broken shoes, gave it to a shoemaker for mending them. It happened that a driver passed by that way who bought the cake of the shoemaker's wife to feed his horses with, but after considering that his horse was not well shod gave it to the said smith for shoeing

the horse. When the smith's wife learnt this, she asked the driver from whom he had the cake and he told her. Then calling her husband she said to him, 'We are in luck, for if God had wished that these men should have part of the money He would not have directed it to us again.'

The following version, which is similar to the last, is given in Wright's 'Latin Stories' (notes, p. 220) from 'Altdeutsche Blätter,' vol. i. p. 75 : 'Communicated to that work by Mr. Thoms from a MS. of the thirteenth century, then in his possession but now transferred to the British Museum.'

A certain man in the neighbourhood of Winchelsea hoarded up money in a box, and which he would neither use himelf nor help others with. Going one day to look at his box, he saw sitting on it a black demon, who said, 'Go away, this is not your money, but Godwin the smith's.' Hearing this, and not wishing the money to come into anyone else's possession, he hollowed out a big trunk of a tree, put the money in it and closed up the opening and threw the trunk into the sea. This about Christmas time was thrown up on the shore in front of the house of Godwin, the smith, a just and innocent man living in the next parish. Godwin going out the next morning early found the tree trunk thrown up and, much rejoiced to have firewood on such a feast day, dragged it up to his house and joyfully put it by the side of the fire. Just on the eve of Christmas the fire reached the wood and the metal inside came out through the heat. Seeing this the wife of Godwin drew the fire and took the trunk of the tree and hid it. The remainder of the tale need not be analysed as it is the same as the last, but without, however, the ethical remarks of the woman at the end.

The story of the 'Treasure in the tree' is also found shortly told in 'Anecdotes historiques, légendes et apologues tirés du recueil inédit d'Etienne de Bourbon, Dominicain du xiii. siècle publiés pour la société de l'histoire de France;' par A. Lecoy de la Marche, Paris, 1877, p. 361, No. 414.

Here a blind beggar man amasses money, and miserlike

will not spend it. One day, whilst counting it, he hears a voice from the heap of gold telling him it is not his, but belongs to the smith of the neighbouring town. Envious of him, he determines to get rid of it so that no one else should have it; he accordingly places it in a great box, which he sends adrift in a river. It is found by some fishermen who sell it to the smith, who on opening it finds the gold. This tale, which bears some resemblance to the one in Wright's 'Latin Stories,' No. xxv. p. 27, Etienne de Bourbon says was told by Nicholaus de Flavin[iaco], who was Archbishop of Besançon, in one of his sermons.

These stories of treasure being hidden in a tree or stick and finally being restored to its rightful possessor seem to owe their origin to the East, for we find a similar story in the Persian version of the 'Kalilah and Dimnah' called Anvár-i Suhaili, by Husain Waiz, 1494, of which a translation was made in English by E. B. Eastwick.[1]

It forms the second story of Chap. xiv. I abridge from the translation of Mr. Eastwick, pp. 631 *et seq.*

A farmer hides gold in a pitcher. The wife takes it and asks the village butcher to fill it with water for her. He finds and takes away the purse of gold: being afraid of losing it or to bury it, he determines to make his cow swallow it. He meets his son and hands the cow over to him without telling him what he had done. The farmer buys the cow of the son; on slaughtering it he finds his purse again. Being determined not to lose it again he keeps it tied in his girdle: one day after bathing he leaves it beside the pool. A shepherd comes along and sees it; subsequently seeing a party of horsemen he drops it into a well. The farmer coming along there the wind blew off his turban into the well, and in recovering it he also got his purse of gold. He spends 200 out of the 300 dinars; he meets the shepherd, who tells him how he had lost some money: the farmer taking compassion on him gives him

[1] The *Anvar-i Suhaili; or the Lights of Canopus*, being the Persian version of the *Fables of Pilpay* or the book *Kalilah and Damnah*, rendered into Persian by Husain Vá'iz U'l-Káshifi; literally translated into prose and verse by Edward B. Eastwick, Hertford, 1854.

the remaining 100 pieces. The shepherd puts them in a hollow staff he used for driving his flock to pasture. One day it falls into the river and is picked up by the farmer, who goes home with it and cuts it up to light a fire, when the gold drops out. The next day the shepherd goes to him and tells him of his fresh loss. In the end the whole truth comes out; the farmer says, 'Thanks and praise be to the Lord who has kept the right fixed in its own circle.' The shepherd says, 'From the marvellous incidents of this story we may learn that none can appropriate the predestined portion of another.'

Mr. Clouston, in his 'Group of Eastern Romances,' &c., p. 489, quotes a tale shewing the power of destiny from Western India related by M. Putlibai D. H. Wadia in the *Indian Antiquary*, 1886, p. 221. Here a king gives a certain merchant reduced to poverty, twice in succession, a water melon filled with gold coins, but he, not knowing their contents, gives them away to beggars poorer than himself. On hearing of this the king gives him another melon and fills it in his presence with jewels and tells him to be very careful of it; he, however, loses it in crossing a stream, and returns home cursing his fate, fully persuaded it was the will of 'Iswara' that he should remain poor.

Mr. Clouston, *op. cit.* p. 493, also refers to another analogue in 'Past Days in India' (1874), pp. 169–71, 'where two fakirs are among the crowd at a grand royal festival, one of whom to flatter the king bawls out, "Kings have all sublunary power, and they give to whom they please; what, then, can the Ruler of Destiny do?" The other, an honest fellow, rebuked him, saying, "When the Ruler of Destiny gives, what can the greatest king do?" With limes in place of pasties the result is the same as in Gower's story.'

Köhler, 'Kleinere Schriften,' vol. i. p. 137, in his article on Bladé, 'Contes populaires de la Gascogne,' with reference to vol. iii. p. 368, No. vii., 'Plaideurs,' says, 'die alte Geschichte vom Golde in dem Stabe, den der Schuldner vor der Eidleistung seinem Gegner übergiebt.' Gaster, Monatschr. f.

Gesch. des Judentums' (1880), 316; Wünsche, 'Zs. f. vergl. Littgesch.,' ii. 48–59; Grässe, 'Sagenbuch des Preuss. Staats,' i. 40, No. 26, 1868.

The first part of the story in the Decameron of the comparison of the king with a mule is found separately in Busone's 'Fortunatus Siculus,' Libro ii. cap. xvii. (pp. 176–80 of ed. cited). The young Polinoro relates to his tutor, the old Antonio, a story of how two rich merchants of Marseilles were received by the king, and who for a jewel they gave him richly rewarded them. The king's esquire desires to leave him and thinks to himself what reward should he, a poor man who had long and faithfully served the king, receive from the king, who had for a mere present lavished such recompense on the rich merchants. On his departure, however, the king only gives him twenty-five silver marks and a mule for his travels. The esquire sets out on his travels much dissatisfied by this. In the heat of the day he arrives at a large river; the mule stales in the water. The youth apostrophises it, saying, 'Why have you not done this to some of the smaller streams we have traversed, but have reserved it for the much larger one? I perceive you are like your signor, the king, who gives nothing to the poor and humble, but to the rich and powerful everything. Oh, if I could revenge myself on him as I can on you who resemble him,' and so saying he kills the beast.

As far as I am aware this is the only instance where the comparison of the king to the mule is found separately; in all the others it is joined as in the Decameron with that of the story of the caskets, told as exemplifying that the reward was a matter of blind chance.

We find somewhat similar reflections in Shakespeare's 'As you like it,' Act ii. sc. 1, where the melancholy Jacques moralises on the spectacle of the hunted stag dropping its tears in the running brook:—

> 'Poor deer,' quoth he, 'thou mak'st a testament
> As worldlings do, giving thy sum of more
> To that which had too much.'

and also in his 'Lover's Complaint,' 6th strophe:—

> 'A thousand favours from a maund she drew
> Of amber, crystal, and of beaded jet,
> Which one by one she in a river threw,
> Upon whose weeping margent she was set:
> Like usury, applying wet to wet,
> Or monarch's hands that let not bounty fall
> Where want cries some, but where excess begs all.'

The story has been imitated by Morlini from the Decameron in the fifth of his *novellae*, where it is told of the Pope Sixtus and his follower Gierolomo de Riario, who after long service is treated with neglect and disdain. Here we have the comparison of the master to the horse and the incident of the caskets, of which there are two alike, one filled with precious stones, the other only with metal; the unhappy follower chooses the wrong one and thus proves that his ill-luck was the result of chance. This tale of Morlini's has been translated almost literally by Straparola in the fifth of the twelfth night, where he states: 'The Novella that I intend to relate to you has been described by Messer Boccaccio in his Decameron, not however in the manner that you will hear, because I have added what will make it more laudable.' It may perhaps be worth while to remark that this tale does not occur in the French translation of Larivey, who has substituted another story.

It is also dealt with in the 170th of the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes, apparently direct from the Decameron.

Later on the story is told of the Emperor Sigismund, in which we have both the incident of the caskets and the comparison of the emperor to the mule; this has passed through a great number of other versions, to relate which would take up far too much time, they can be found in the admirable monologue on this tale by Mr. Braunholtz referred to before. It seems to be first told of the emperor in the Chronicle of Carion ('Chronica durch M. Johan. Carion vleissig zusamen gezogen meniglich nutzlich zu lesen,' Wittemberg, MDXXXIII, p. 2013

verso). A statement of the various other versions and translations of this will be found in the pedigree given in Braunholtz and that in Jacobs' ' Barlaam.'

DAY 10, NOVEL 2

ACCORDING to Landau (p. 189), this is the only one of the various anecdotes cited by Benvenuto Rambaldi da Imola in his commentary to Dante's ' Divine Comedy,' where he mentions the Decameron as his source. This will be found quoted by Manni, p. 544.

The tale may very likely be true, Ghino di Tacco being a well-known and much-feared robber chief who flourished towards the end of the twelfth century and whose exploits somewhat resemble those of our Robin Hood. It is told as history by Girolamo Gigli, and this is also to be found in Manni, pp. 546–48.

We find the story repeated, but somewhat shortly, by San Bernardino da Siena (1426). It will be found in ' Novellette esempi morali e apologi di San B. da Siena,' Bologna, 1868, No. 13, p. 34 (Scelta di curiosita Litterarie, &c.). This jest of an outlaw curing a rich captain of his indigestion by means of fasting is also dealt with by Hans Sächs as a ' Schwank ' of January 20, 1537, of the Abbot of Rauschhofen in Baierland (vol. i. p. 101 of ed. cited), and also in 1550 as a *fastnachtspiel,* ' Das wittbad, mit 5 personen ein Edelman und zwen Knecht, ein abt und ein Knecht ' (vol. iii. p. 79 of ed. cited). Here the abbot is called the Abbot of Klingen (p. 79 of ed. cited), as is also the case in Steinhowel's translation of the Decameron, which is again another proof that H. Sachs took his play from this source.

The tale is also one of those reproduced in the ' Grand Parangon des Nouvelles Nouvelles ' of Nicholas de Troyes, of which it is the 125th (MS. only).

Köhler, ' Kleinere Schriften,' vol. i., refers, p. 137, to the tale of ' Les deux moines ' in ' Contes populaires de la Gascogne,' par Jean-François Bladé, vol. iii. p. 342, No. xiii.

('Les literatures populaires de toutes les nations,' vols. 19–21, Paris, Maisonneuve, 1886).

Köhler ('Göttingische gelehrte Anzeigen,' 1869, 761–74 ='Kleinere Schriften,' ii. p. 574) says, 'Compare also the tale in Kirchhof's "Wendunmuth," i. 76, "ein Edelman-macht einen Mönch gesund," wo ein Abt nicht ins Bad, sondern zu einen Doktor, "des Kunst weit erschollen," reist' [Langbein, 'Neue Ged.,' 1812, s. 157; Geib, Rein-land, 1836, s. 415; Chrzanowski, Rej., 1894, s. 368; Bladé, iii. 342].

The story has passed into England, for Farmer in his 'History of Waltham Abbey,' 1735, pp. 78–80, relates how King Henry VIII similarly cures the Abbot of Waltham of his 'weak and squeezy stomach,' and makes him pay £100 as a fee.

This story is retold by Fuller almost *verbatim et litteratim* in his 'Church History of Britain,' where it will be found in Book VI, sect. ii. chaps. 12, 13 (p. 218 of vol. ii. of the edition in 3 vols. published by Wm. Tegg in 1868). Fuller, however, changes the scene to Reading Abbey.

DAY 10, NOVEL 3

This story forms with slight changes the fifth of the fourth day of Sansovino, whose real name, by the by, Schmidt ('Beit.' p. 103) states, whether accurately or not I cannot say, to be Franc. Tatti. The tale has reminiscences of Oriental stories, and as an example of self-sacrifice has some analogy with the stories told of Hatim Tai, who lived in the latter half of the sixth century and was celebrated for his generosity. His adventures were published from a Persian MS. by Duncan Forbes for the 'Oriental trans-lation fund' in 1830. Manni, p. 551, quotes an instance of liberality from vol. ii. par. iv. cap. viii. of the 'Vite de' Santi Padri.'

DAY 10, NOVEL 4

LANDAU (p. 327) thinks that there may be traces of this story to be found in the 'Lai d'Eliduc' of Marie of France (Poésies, vol. i. p. 468), and of which an abstract will be found in Ellis's 'Early English Metrical Romances,' p. 63.

The resemblance, however, is not very great. Here Guildeluec, Eliduc's wife, reanimates the dead body of his lover, Guilliadun, and then takes the veil so as not to stand in the way of their marriage. The broad traits, however, of the story of a person being buried as dead and afterwards being taken from the grave or tomb, may well be true, numerous instances having been recorded from time to time.

Manni, in his 'Istoria,' &c., p. 554, refers to the story of a similar case traditionally told of what happened at Florence to Ginevera Amieri (in the year 1396, and which therefore cannot be the direct source of the tale in the Decameron), who was entombed alive and afterwards returned home, the street through which she passed being subsequently called 'Via della morte.'

A version of this story is given in eighty-two octaves by Agostino Antonio T. Velletti in 'La storia di Ginevra degli Almieri che fu sepolta viva in Firenze,' 'riprodotta sulle antiche stampe, Pisa,' written about the fifteenth century, and which was reprinted, Pisa, 1863, by A. d'Ancona (see Liebrecht, 'Zur Volkskunde,' p. 62, and Passano, 'I Novellieri italiani in verso,' 1868, pp. 61 *et seq.*; 'Historia di Ginevra degli Amieri,' &c.). According to Dr. W. E. A. Axon, in his interesting brochure, 'Tennyson's Lover's tale, its originals and analogues' (1903, p. 8), a popular edition making a small pamphlet of twenty-three pages was printed by Adriano Salamo at Florence, 1901. Mr. W. M. Rossetti has been good enough to refer me to another chap-book edition, 'Storia di Ginevra degli Almieri che fu sepolta per morta in Firenze,' Prato, a spese di M. Contrucci, etc. 1866.

Manni himself in one of his *novelle* has again related

the story at length, a translation of which will be found in Roscoe's 'Italian novelists,' and is to the following effect.

Ginevra degli Amieri is beloved by Antonio Rondinelli, but given in marriage to Francesco Agolanti. In the year of the great plague she is taken ill, and being thought to be dead is buried. She releases herself from the tomb, and on going in succession to the houses of her husband, her parents, and her uncle, is thought to be a ghost and refused admission. In despair she then takes refuge with her lover, and is tenderly nursed by him and his mother. The husband is afterwards about to marry another lady, so Ginevra and Rondinelli determine to marry also, which they do. After the ceremony the bishop declares the ecclesiastical sentence that Ginevra should remain the wife of Antonio and that the former husband should restore all her dowry. 'Since it was clear that the lady had been dead and buried, but to the glory of God had been miraculously restored to life.'

Leigh Hunt, in his drama, 'The Legend of Florence,' 1840, follows somewhat closely the story of Ginevra and Agolanti, but here in the *dénouement* Agolanti attempts to kill Rondinelli, but is prevented by Colonna, the latter's friend. Agolanti is then killed fighting with Colonna. The two lovers subsequently marry.

The same story also attracted the attention of the poet Shelley, who has left a fragment of a poem called 'Ginevra.' Here the husband is called Gherardi, the lover being Antonio. After the betrothal ceremony she seeks her lover, who upbraids her. Just before the marriage ceremony—

> 'They found Ginevra dead : If it be death
> To lie without motion, or pulse or breath ? '

The fragment, however, breaks off before the *dénouement* and resuscitation of the bride, so we can hardly judge as to how Shelley would have treated the incident.

Mrs. Shelley says this was 'founded on a story to be found in the first volume of a book called "L'Osservatore Fiorentino,'" of which the full title is 'L'Osservatore Fioren-

tino sugli Edifizi della sua Patria' (3rd edition, 1821), where the story will be found at p. 119.

Mr. W. M. Rossetti, in his note, p. 419 of vol. iii. of his edition of Shelley's works, says: 'In 1546 a comedy on the subject was acted named "Ginevra morta dal Campagnile, la quale sendo morta e soterata, resuscita."' Mr. Rossetti, in answer to inquiries on the point, has been good enough to inform me that his only source of information was the 'Osservatore Fiorentino' referred to above, and I have been unable to obtain any further information as to this play.

Scribe has an opera on this subject, 'Guido et Ginevra on la Peste de Florence, opera in five actes, Musique de F. Halévy. Théatre de l'opera, 5 Mars, 1858.' Here Ginevra is the daughter of Cossne de Medicis, and the incidents vary considerably from the other versions of the story.

Boccaccio himself relates the tale in his 'Filocopo,' where, however, the characters are unnamed and the scene is laid in Naples and not in Bologna as in the Decameron. Here it forms the commencement of the last 'questione' (ed. of Vinezia, 1551, p. 241[b]), the 'questione' being which is the greatest, the magnanimity of the knight who gives up his lover to the husband, or the joy of the husband.

The Queen decides for the first on the ground that Virtue is eternal, but Joy evanescent.

According to Schmidt, 'Beit.,' p. 106, Hans Sächs has treated the story as a 'historia' in the year 1544.

The story has also been treated by Nicholas de Troyes in the 126th (MS. only) of his 'Grand Parangon des Nouvelles Nouvelles,' to which reference has so often been made.

Tennyson has availed himself of the Decameron story in his 'Golden Supper,' the sequel to his 'Lover's Tale,' written in the year 1827, but only printed in 1833 for private circulation, and only finally made available to the public in the year 1879.

In Bandello (1554) there is a tale (No. 41 of Part II), of which the rubric is sufficiently descriptive.

A man secretly marries his lover and goes to Baruti [Beyrouth]. The girl's father, not knowing this, insists on her marrying another man. In despair she takes poison and is buried as though dead. The same day the real husband returns and takes her out of the vault and finds she is alive. On being attended to she recovers, and the marriage is then publicly solemnized.

In the fifth Novella of the third decade of Cinthio's 'Gli Ecatommiti' (1565), there is also a story of a resuscitation.

Consalvo, married to Agata, falls in love with a courtesan. He determines to poison his wife so as to marry his mistress. A student gives him instead of poison a sleeping draught, which he gives the wife, who overcome with sleep is buried as dead. The student saves her from the sepulchre and takes her home with him. Afterwards the husband is condemned to death for the supposed murder and the wife appears and saves him.

This tale of Cinthio has passed to the stage, for we find it as a portion of the plot of the play called 'A pleasant conceited comedie, Wherein is shewed how a man may chuse a good Wife from a bad,' first printed in quarto in 1602, and which will be found reprinted in Hazlitt's Dodsley, ix. p. 1. This play has, according to Dr. Axon, been attributed to Thomas Heywood and also to Joshua Cooke, the latter attribution being apparently on the authority of an old handwriting on the copy of 1602 in the British Museum. Probably John Cooke, the author of 'Greene's Tu toque,' is meant.

Langbaine (p. 534) says, 'Such a story is related in several novels; see the 9th Nov. of "the pleasant companion" (printed London, 1684) called "Love in the Grave."' According to Dr. Axon, 'The same plot somewhat altered and manipulated is to be found in "The faire Maide of Bristowe," which appeared in 1605.' This was reprinted and edited in 1902 by Arthur Hobson Quinn (Philadelphia).

The story is retold, but somewhat differently, in the eighth Novella of Ortensio Lando, born about the middle of the sixteenth century.

Here a young man, Nicolo Lione, of good birth, falls in love with the wife of a draper living near him in Venice. On going a journey to Flanders, he enjoins his mother that if the lady should die in his absence, she is to be buried in their family tomb with great honour.

Just before his return she is supposed to be choked by a bone and is buried as directed in her lover's family vault. Hearing of this on his return, he goes to the vault and rescues her, and on carrying her across a bridge on the way to his mother's house he stumbles and drops her; the fall loosens the bone in her throat and she revives and is cared for by his mother. Subsequently he marries her in the presence of his friends. Later on, being recognised by her real husband, they are summoned before the legate of the Pope, who decides that Nicolo having restored her to life was now entitled to her.

Liebrecht ('Volkskunde,' p. 61) refers to the long mythical tale by Johan Peter Trietz, called 'Life from death, or the grave-marriage between Gaurin and Rhode,' which appeared in Dantzig in 1644, and thinks it has its source in the tale in the Decameron, although it differs from it in many particulars. An abstract of this tale is given by Fr. Karl Kopke in 'Germania' (vol. x. pp. 205–23), with an account of the author, who is there called 'Titz.' I am unable to say which form of the name is correct. The following is the analysis of the tale as given by Kopke. Gaurin, a youth of good family but not rich, falls in love with and is beloved by Rhode. Her father, who only looked for wealth in a suitor, preferred Sylas, a rich man, and gave her in marriage to him; Gaurin, much grieved, left the city so as not to be witness of Sylas's happiness, and desired nothing so much as to die. Rhode sickened and apparently died. Gaurin on learning this returned home and was present at the funeral, and determined to watch by the corpse of his beloved one in the vault of the church, which he was enabled to do by bribing the attendants. Left alone in the vault he approached the sarcophagus and laying his hand on the bosom of his beloved he felt a sensation of life, and filled with

astonishment and joy called two of his attendants, and together they raised the lady from the coffin and carried her to Eurika, her mother, who by careful attention soon restored her to consciousness.

Rhode, full of astonishment at her position, has everything explained to her by Gaurin, and notwithstanding his entreaties, but mindful of her marriage vows, determines to be faithful to her husband and begs Gaurin to conduct her back to him. Gaurin has her dressed as a bride and invites to a party several friends, amongst others Sylas. Gaurin tells the assembled guests a story similar to what had really happened, and asked them whether the lady belonged to the husband or to the one who had brought her back to life. Different opinions prevailed. Sylas thought the case was one of childish simplicity to decide —the lady belonged to him who had saved her. 'Good,' said Gaurin, 'I take you at your word.' He then introduced Rhode dressed as a bride. Sylas trembles like an aspen leaf and thinks his eyes must have deceived him. Rhode smiles and goes towards him, he turns away. A cold sweat rises on his limbs. Gaurin tells him to have courage. 'Here is your wife, this is no trick of magic. I have saved her from the grave and restore her to you.'

Sylas remained as one numbed. He was like Belshazzar when he saw the handwriting on the wall. He thought it was all an apparition. He could not believe it even when Gaurin told him the whole story. He took home his wife, but the consequences of the shock proved fatal to him, for after a few days, feeling near his end, he summoned Gaurin to come to him and solemnly gave his wife to him and made over all his possessions to her and died.

In the 'Knaben Wunderhorn, alte Deutsche Lieder gesammelt von L. A. von Armin und Clemens Brentano,' Heidelberg, 1808, in 3 vols. (vol. ii. p. 298, also p. 501 of the ed. by Friedrich Bremer, Leipzig), there is a curious dialect poem called 'Der Farber.'

Here the maiden is married in the absence of her lover, 'Der Farber,' to an old man. She apparently dies and is

buried. The lover on his return at the opportune moment brings her to life again and takes her home, and the husband dies of the shock the following night.

There is a Spanish story which is given by Mila y Fontanals in his 'Observaciones sobre la poesia popular,' &c. (Barcelona, 1853, pp. 125 *et seq.*), called 'La amante resuscitada,' where the scene is laid at Barcelona. The lover, Don Juan, returns from a voyage and seeks to find his Maria, who, already married, was supposed to have died of grief and was buried, but restored to life by the Virgin Mary; as they return home they meet the husband, who asks Don Juan who was the lady who he would have thought was his wife, if she had not been dead and buried. Don Juan answered, 'She was yours, now she is mine.' They go before a judge, who gives judgment that she must give her hand to Don Juan, who had so well deserved her. (See in the 'Sitzungsberichte der Phil. hist. classe der Kaiserl. Akademie der Wissenschaften' (1856), vol. xx, F. Wolf's 'Proben portugiesischer und catalanischer Volksromanzen,' &c., p. 109). There is a Portuguese folk-tale which also deals with this subject which will be found in the above-mentioned article by F. Wolf, p. 105, from the *romanciero* of Almeida-Garrett. This tale is called 'Guimar,' the name of the heroine, the lady who is buried as dead. Here the lady is betrothed but not actually married to a rich man, and dies of grief, as is thought. Her lover, Dom Joao, who had gone away in despair, on his return meets a funeral, and is told it is that of his beloved. He attempts to commit suicide on her grave. Afterwards she is brought back to life by the Virgin Mary, and then given as wife to her lover, 'who had so well deserved her,' without, however, the incident of the judgment as in the Spanish story. Herr Wolf, in a note at p. 109 of his 'Proben' referred to above, mentions the 'Novellen' of Leop. Schefer (Genevion von Toulouse) and C. Paul (Dr. Faustus Pachler, die Frau von Bouisseur), and Landau (p. 327) says, 'There are dramatic versions of the same story in Franz Graffer's "Romantischen Vignetten," Vienna,

1813, and an unfinished one by Julius Schindler in the "Dioskuren," Vienna, 1883.'

Florian's tale, 'Valerie,' Nouvelle Italienne, is on much the same lines. Valerie is in love with Octave, the son of the Count Orsini. The father forbids their marriage, and he goes away to the war. Afterwards she is told by her cousin, the Count Heraldi, that her lover Orsini has married another lady. Believing this she then marries Heraldi under pressure from her father. Just after the marriage ceremony she sees her lover, who upbraids her. She faints, and subsequently being to all appearance dead is buried in the family tomb. Her lover saves her, and afterwards her marriage is annulled by the Pope and she then marries her lover.

I cannot, however, find any resemblance as mentioned by Liebrecht, 'Volkskunde,' p. 65 in the 'Salvandre' of Dumas the elder. Here there is no question between husband and lover, but merely the incident that the heroine Salvandre pretends to be drowned to 'escape from a husband who, notwithstanding all his attentions, I could never bring myself to love.' He also refers to 'La Morte vive' of Gratien de Courtils (ob. 1712), to which I am unable to refer.

In Leigh Hunt's 'One hundred romances of real life,' 1843, the tale is told, but without names to the characters. It is stated to be taken from Pitaval's 'Causes celèbres.' Here the scene is laid in France. The husband claimed his wife and the lover defended his right, alleging 'the husband by burying her had forfeited his title, and that he (the lover) had a just one by freeing her from the grave and delivering her from the jaws of death. These reasons, whatever weight they might have had in a court where Love presided, seemed to have little effect on the grave sages of the law; and the lady with her lover, not thinking it safe to wait the determination of the court, prudently retired out of the kingdom.'

In quite recent times the incident of the resuscitation of a person supposed to be dead forms the subject of a novel

by Monsieur E. Richebourg, 'La Dame Voilée' (1879). Here the wife, supposed to be dead, is buried in the cemetery of Montmartre, and is rescued by her lover and, well cared for by him and his mother, lives with him, and finally, after the husband's murder, marries her lover.

Dr. Axon refers, at p. 16 of his erudite pamphlet so often quoted, to a tale in a collection of Chinese novels known as the 'Lung-tu-Kung-ngan.' Here, however, there is only the incident of the resuscitation of the supposed dead and her being mistaken for a ghost by several persons, the question of magnanimity on the part of either husband or lover not occurring ('Novelle Cinesi tradotte da Carlo Puini,' Piacenza, 1871, p. 71). Dr. Axon also quotes (p. 9) a tale from Swynnerton's 'Indian nights entertainment,' 1892, p. 237, to the following effect.

A girl had been promised in marriage to three different men by her father, her mother, and her brother, each acting independently of the other, but each pitching on the same day for the wedding. On hearing this she throws herself from the housetop and is killed; one of the three bridegrooms determines to be cremated with her, a second decides to remain and guard the grave, and the third turns Fakeer. In the course of his wanderings he learns the art of bringing the dead to life again. He decides to resuscitate his dead bride, but the incantation brings back also the man who was cremated with her. There are therefore three claimants for the girl's hand. The Oriental solution of the difficulty is thus stated. 'The youth and the maiden, having been the same dust, must be regarded as brother and sister now that they are restored to life; therefore they cannot marry. The suitor who raised the pair from the dead must be viewed as their father since he was the author of their second birth: therefore the maiden cannot be married to him. But the third suitor who merely watched by the bones must be considered differently. He bears no relationship whatever to these children of resurrection, and to him therefore the girl belongs, and him must she marry.'

There is a whole series of stories somewhat allied to the one under discussion, where, however, the resuscitation is brought about not by the lady's lover, but accidentally by thieves who go to rob the tomb.

According to Liebrecht ['Volkskunde,' 60] these will be found in Grimm's 'Deuts Sagen,' No. 340, but this reference seems to be erroneous. Mullenhof, 'Sagen, Märchen ü Lieder der Herzogthümer Schleswig-Holstein and Lauenberg,' Kiel, 1845, No. 554. J. W. Wolf, 'Niederlandische Sagen,' Leipzig, 1843, No. 530. It is told in Bayle, 'Dict. crit.,' 1730, vol. iv. p. 323, of Renée the only daughter and heiress of Leon Tavean, Baron de Mortemart, Seigneur de Lussac, who married the Seigneur de Tonnay-Charente in the sixteenth century. Dr. Axon (p. 7) says, 'The heroine of this incident, which is said to have happened in 1571 at Cologne, is Reichsmuth Adolch, but the story has also been told at Toulouse, at Cothele in Cornwall, at Halifax and other places.' (See articles by Dr. Axon in the 'Reliquary,' vol. viii. p. 146 and ix. p. 248.)

DAY 10, NOVEL 5

This beautiful tale of magnanimity occurs in several of the preparations of the 'Cukasaptati,' although it does not seem to occur in that work itself. We find it in the 'Tutinameh' composed by Nakhshabi about 1300, of which Clouston ['Analogues,' p. 310] gives a translation. In the translation of the Turkish version by Rosen, vol. i. p. 248, translation by Wickerhausen, p. 144, a young girl, daughter of a rich merchant, being in a garden desired a rose and ordered her attendants to pluck it for her; they try but fail to do so. More than ever determined to have it she promises she will fulfil the wishes of anyone who will bring it to her. A young gardener who had seen her and become enamoured of her beauty determined to win the maiden, and with difficulty obtains the rose. He asks as his reward in accordance with her promise, that she will meet him in the garden on the evening of her wedding day.

Shortly afterwards she is married and informs her husband of her pledged word. He being a man of honour allows her to keep her promise, but counsels her not to be long. Going out she loses her way and is attacked by a wolf. She tells the wolf her errand and asks him to allow her to go free so as to keep her promise, and he magnanimously allows her to pass. Continuing her journey she falls into the hands of a robber, and relating to him what had happened he also relents and allows her to go free. She then finds her way to the place appointed to meet the gardener and tells him what had happened. Not to be outdone in generosity he says he had only done what he did in order to test her and allows her to return unmolested to her husband. This story, although standing by itself so to speak, is told with the object of eliciting the characters of certain suspected persons from the various opinions they might pass on the conduct of the wolf, the robber, the lover, the husband, and as they deem them all to be good-natured fools are condemned as thieves. The same version reappears in the 'Dschami' (translated by J. Hammer in Rosenöl, ii. p. 277), with the exception that we have here a lion instead of a wolf.

In the ninth tale of the 'Baitál Pachísí' (Oesterley, p. 87), it is narrated somewhat differently. The maiden walking in the garden is seen by a merchant's son, who falls in love with her and threatens to destroy himself if she will not give him her promise. She swears to meet him on her wedding eve. On the husband being informed of this he says, 'If you truly wish to go to him do so.' On going to the house of the merchant's son she meets a thief and tells him her errand, and promises if he will let her go and keep her promise she will return and give him all her jewels which she had on. The thief thinks to himself, 'Why should I be a robber when she promises to return and give me the jewels?' so he let her go. She then meets the merchant's son and he releases her; she then fulfils the promise she had made to the thief, by returning to him, and is likewise allowed to go free. She then returns to her husband

and tells him all that has happened, but he shews no affection for her. King Vicramayit, to whom the 'Baital' relates the story, says that of the three the thief is the most worthy of honour because the husband only gave up his wife when he found she loved the merchant's son; the latter gave her her freedom for fear of the law, but the thief released her without being in any way compelled to do so. We find this form also in the 'Kathá sarit Ságara, or Ocean of the Rivers of Story,' which has been translated by Professor Tawney, Calcutta, vol. ii. p. 278, and which is also given in Clouston's 'Analogues,' pp. 291 *et seq.*

According to Oesterley, in his notes to the translation of this work, the form in the Sanscrit version is more simple and more allied to the Turkish version, which is probably derived from it.

The story is also in the 'Bahar-Danush,' but given in outline only in the translation of Scott, vol. ii. p. 295 of edition of 1799, p. 280 of the reprint in one volume by Janárdan Rámchandraji, Bombay, 1870. Here the story is told, but separately, to three persons for the purpose of ascertaining who is the thief. Here the husband himself persuades his wife to go to his friend with whom she was in love, without, however, he being aware of it. She is seized by thieves, who release her on her promising to return; she tells the husband's friend who she is, and he, not to be outdone in generosity, also releases her. She then returns to the thieves, who conduct her home in safety.

Mr. Clouston, in his 'Chaucer Analogues,' p. 297, gives a Burmese form from the Pali and translation by Capt. T. P. Sparks with the title of 'The decisions of Princess Thoo-Dhamma Tsari,' Maulmain, 1851. Here also the story is intercalated with another story for the purpose of ascertaining from the comments of the hearers which of them had stolen some jewels. A rich man's daughter being educated with a young prince drops her writing style, the prince picks it up and says he will only restore it on her promise that after her return to her parents she will visit him again just after her marriage. She gives this promise, and

on her subsequent marriage her husband allows her to redeem it. She is, however, similarly to the other stories, released by a robber and a 'Nat,' [1] and the prince, who had then succeeded to the throne, and she returns to her husband, who praises her conduct.

Clouston ('Analogues,' p. 305) also gives the story of 'Ahmed the Cobbler,' from Sir John Malcolm's 'Sketches of Persia,' Chap. xx. Here the rash promise is made to a gardener as in the story in the 'Tuti-nameh,' but not to obtain a flower, but because he threatened to kill himself for love as in the tale in the 'Baitál Pachísí,' the magnanimity being shewn by a thief and a lion, and the story being also told with the view of discovering the thief of an emerald.

The tale has subsequently passed into the Turkish 'Forty Vezirs,' where it forms the eighth night (Behrnauer's translation, p. 104, Gibb's English translation, 105). It is also in the German translation by Dr. Habicht of the 'Thousand and One Nights,' translated from a Tunis MS., vol. ii. 173 *et seq.* It is not in the Burton edition, and is one of the tales which do not properly form part of the 'Nights' (see Clouston, 'Analogues,' p. 325). Here it is again framed in another story of how a king had three sons and gave them on his death-bed a vase full of jewels to be equally divided between them. On his death the jewels were missing: the three sons disputing said, 'Our father told this to us in secret, the thief must be one of us.' The matter was referred to the Cadi, who relates the story of the lady and her lover. The three princes being asked who displayed the greatest magnanimity, the elder says the bridegroom; the second son, the lover; the youngest son, the thief. The Cadi then said to the youngest, 'O Prince, the jewels are with thee, for the lover praised the lover, and the trustful one the trustful, and the robber praised the thief.' The prince, unable to deny it, then confessed

[1] In Burmese mythology 'Nats' correspond to the ogres of our nursery tales, the 'Trolls' of the Scandinavians, the Jinns and Ifrits of the Arabs, the Divs of the Persians, the Rakshasas, Vetalas and Pisachas of the Hindoos (Clouston's note, p. 300).

the theft. This is found also in the 'Contes Tures,' &c., translated by Galland, 'Cabinet des Fees,' 'histoire du Sultan Agschid.'

Somewhat similar to the story in the 'Forty Vezirs' are the Jewish version from a commentary on the 'Decalogue,' in an anonymous work of the tenth century, given by Mr. Israel Levi in the 'Melusine,' 1885, tome ii. 542–46, the substance of which is reproduced by Clouston, 'Analogues,' p. 325, and the other German Jewish version also given by him in the same periodical, also given by Clouston, p. 317, and the Siberian version in Radloff's 'Proben der Volksliteratur der Turkischen Stamme des Süd-Siberiens,' vol. iii. p. 380, which also is reproduced by Clouston, p. 320. In the two first the story is told to exemplify the wisdom of Solomon, in the last that of a prince to whom the question of the robbery had been referred.

We also find the story much on the lines of the version in the 'Forty Vezirs' in Campbell's 'Popular Tales of the West Highlands', the tale called 'The Inheritance' (vol. ii. p. 24 of ed. of 1890, in 4 vols.). This also may be found in Clouston, 'Analogues,' p. 326.

Boccaccio has himself previously narrated the story in his 'Filocopo,' Book IV., question 4, vol. ii. p. 48 of the ed. of Montiers, 1820, p. 209 of the ed. of Venice, 1551. Here the husband is deemed the most magnanimous as he was prepared to sacrifice his honour, more valuable even than the money or the love of the others.

From the 'Filocopo' it was taken into Bryan Melbancke's 'Philotimus. The warre betwixt Nature and Fortune, compiled by Bryan Melbancke, Student in Graies Inne,' London, 1583, where the lady is called Thiametta (Koeppel, pp. 50–60).

It is probable that it was from the Decameron that Chaucer took his story of 'The Frankleyne's Tale,' although he himself remarks in the prologue that it is from an old Breton lay, of which, however, we know nothing further. Here the story is much the same as in the Decameron, with this difference, that the lady's test of devotion was for the

lover to obtain the removal of the rocks on the coast of 'Bretaigne.'

The story is also imitated by Bojardo in his 'Orlando Innamorato,' Canto xii., where the condition was to obtain a bough of a tree growing in an enchanted garden, the blossoms of which were pearls, the fruit emeralds, and the branches gold. An abstract of this also will be found in Clouston, 'Analogues,' p. 334, and in Dunlop, ii. p. 141.

The tale in the Decameron also seems to be followed closely in the 127th of the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes (MS. only).

Langbaine, p. 517, says under 'Supposed Authors J. C. The author of a pleasant comedy called "The two Merry Milk-maids, or The best Words wear the Garland; acted before the King with general approbation by the Company of the Revels; printed quarto, Lond. 16—." Part of the plot of this play, viz. Dorigene's promise to Dorillus, of Enjoyment when he presented her with a Garland that should contain all sorts of Flowers in January, and the Consequence, is founded on Boccace, Day 10, Nov. 5, and is the foundation of other plays, as Fletcher's "Four Plays in One," &c.' This refers to the 'Masque of Four Plays in One,' the first part entitled 'Triumph of Honour,' and which is based either on the tale in the Decameron or on Chaucer's 'Frankleyne's Tale,' probably the latter, as here also the condition is to remove rocks.

There does not seem to be any very direct imitation of this story in the Italian *novellieri*, although there are some similar ones of magnanimity. In the fourth of the *novelle* of Gentile Sermini (about 1424), 'Novelle di Alcuni Autori Senesi,' p. 225, No. 14, p. 188 of the complete edition of his 'Novelle,' Livorno, 1874, it is of a noble and rich youth named Anselmo in love with a noble but poor girl called Angelica, who lived with her brother Carlo. Carlo is put in prison by the machinations of a rich neighbour, who sought by this means to compel him to sell his small ancestral property in order to pay the fine inflicted on him.

Anselmo releases him by paying the fine, and Carlo out

of gratitude arranges with his sister to give herself up to Anselmo. The latter, not to be outdone in magnanimity, refuses to take advantage of the position, and restores her to her brother and subsequently marries her.

The same theme is treated by Ilicini, 1511 ('Novelle di Alcuni autori Senesi,' p. 373), with the same characters, but at much greater length than by Sermini, and with, at the end, very long arguments of the members of the company of persons to whom the tale is supposed to be told.

Bandello too has again treated the same subject at enormous length in the forty-ninth of the first part of his *novelle*, almost the same as Ilicini, and like him with the same names of the characters, but he omits the long dissertation in that *novella* as to who shewed the most magnanimity.

The story may possibly rest on an historical foundation, for it is told as such by an anonymous chronicler as having happened in the year 1395. (See Muratori, 'Scriptores,' vol. xix. p. 398; Borromeo, 32; Gamba bibl. 30.)

Landau (p. 96) refers to a Hebrew legend of saints or 'Conte devot' ascribed to the Rabbi Missim, in which, however, there is only one magnanimous person, viz. the lover ('Nathan mit der Gloriole in Jellinek Bet ha Midrasch,' No. 8, Bd. v. 142; Graetz, 'Geschichte der Juden,' 2 aufl., Leipzig, 1863, Bd. iv. 351. Some further references are given in Pfeiffer's 'Germania,' 1880, p. 285, Landau's note).

R. Köhler in his review of Campbell's 'Popular tales of the West Highlands,' in 'Orient und Occident,' ii. 98–126, 294–331, 486–506, 677–690 (1864), reprinted in his 'Kleinere Schriften,' vol. i. 155 *et seq.*, refers amongst others to Maasebuch, c. 222; Helvicus, i. 145; Grünbaum, M., 'Jüdisch-deutsche Chrestomathie,' Leipzig, 1882, p. 435; Griech. Märchen in der 'Revue de l'histoire des relig.,' 10, 79; Johann Valentin Andreae's 'Chymische Hochzeit,' Christiani Rosencreutz, Anno 1459, Strassbourg, 1616, p. 64, where the story is repeated as from the Decameron.

DAY 10, NOVEL 7

No origin seems to have been found for this tale. According to Schmidt ('Beit.,' p. 109) it was treated by Hans Sächs as a 'Historia' in the year 1544. Schmidt ('Beit.,' p. 110) also says that from the tale in the Decameron is derived the sixth of Giraldo Giraldi, 'by far the most beautiful of his tales; the same characters appear as in the Decameron, and it is stated how three ladies were able to pacify the anger of King Peter.' This reference of Schmidt's seems to be an error; the tale in Giraldi to which he refers is quite different from the one in the Decameron, although reference is made to the fact that Lisa was specially favoured by the king, who called himself her 'Cavalier,' as in the Decameron. Cappelletti, in his essay on this tale, p. 283 (note), says it is imitated by Cinthio Giraldi, Novel 5. This is certainly an error, and I am unaware of any imitation in the 'Eccatomithi.' Possibly Cappelletti was misled by Schmidt's reference to the other Giraldi.

The play of 'Carmosine,' by Alfred de Musset, which was published in 1850 and acted in 1865, is founded on this story, the characters being the same. De Musset translates in Act ii. sc. 7 the fine stanzas which occur in the story.

Reference may be made to the forty-fifth of the *novelle* of Bandello, where the rôles are reversed, 'How Anna Queen of Ungheria beloved by a man of humble birth rewards him magnificently.'

The story from the Decameron is the 129th of the 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes (MS. only).

According to the Bibliografia Boccaccesca, this tale is referred to by Fagiuoli in his 'Amanti senza vedersi,' Act iii. sc. 6.

DAY 10, NOVEL 8

The original of this tale is to be found in the second tale of the ' Disciplina clericalis ' of Alphonsus (for editions see Day 7, Nov. 4). It will also be found in Steinhöwel's German translation of Æsop with the added tales from Avian, Alphonsus and Poggio, where both the Latin and the German translations are given (p. 294 of the edition of Steinhöwel by Oesterley for the Stuttgart Litterarischer Verein, 1873); and also in Caxton's translation of Æsop (vol. ii. p. 251 of the edition by Jacobs). The ' Castoiement d'un père à son fils ' will also be found in Barbazan-Méon, vol. ii., where this story will be found at p. 52, and an abstract of it in Legrand, vol. iii. p. 230. In this story it is question of two merchants, one of Bagdad, the other of Egypt, who although they had never seen one another had by correspondence become great friends. The Syrian set out to Egypt to visit his friend, who received him with great pleasure and placed everything at his disposal. The merchant of Bagdad fell in love with a young girl who his friend was having educated with the object of making her his wife, and this to such an extent that he became ill. The Egyptian seeing this gave the girl over to him, and he returned home to Bagdad. Afterwards the Egyptian became poor and went to Bagdad to obtain assistance from his friend. On arriving at Bagdad at night he was ashamed to present himself in his then state of poverty, and entered a church to rest until the next day. Whilst there he saw a murder take place, and in his miserable state of mind, on an outcry being made, he gave himself up as the murderer, and was taken and condemned and led out to crucifixion as the criminal. On the way to execution he was met by his friend the other merchant, who then declared himself to be the murderer, and he was accordingly seized and condemned, and subsequently led to execution. Meanwhile the real criminal, struck by the magnanimity of the two friends, declared himself as the real culprit, and in the end all three were pardoned.

The Eastern origin of this story is obvious, especially in the names of the two places Bagdad and Egypt, and in the circumstance of the giving up the girl without any question of consulting her wishes on the matter and also in the punishment, crucifixion, intended to be inflicted on the criminal.

The story is taken from the 'Disciplina' into the 'Bonum universale de apibus' (cited by Bartoli, 'Letter. Ital.,' p. 606) by Thomas Cantipratanus (Cantimpre), a Belgian Dominican who was born about 1210, and whose work referred to was composed between 1245–1263. Further references to his life and work will be found in Mr. Crane's edition of the 'Exempla' of Jacques de Vitry, p. xc. From this it is copied into the anonymous collection of moralisations called 'Speculum Exemplorum,' of which there were numerous editions; as to this work, reference may be made to Mr. Crane's Vitry, pp. lxxiv, 5. Here the story is found in 'Distinctio v. Exemplum,' xlvi. p. 309 of the edition of this work, 1618, Venice. Here there are no names of personages or places, the two friends being, one a Christian, the other a 'Gentile,' who is in the end baptised into the Christian faith.

It is also taken professedly from the 'Disciplina' into the 'Gesta Romanorum,' where it forms the 171st chapter of the ordinary Latin version, and the 47th of the English one (p. 196 of edition cited). It is identically the same as the 'Disciplina' version, except that it is told of two knights instead of two merchants.

It is also taken from Alphonsus into the 'Libro de costumi e degli offizii de' nobili sopra il giuoco degli scacchi' by Jacopo da Cessole, who flourished at the end of the thirteenth century or the beginning of the next. It is to be found in the third chapter, p. 80 of ed. cited and will also be found reprinted as the fourth *novella* in the 'Libro di novelle antiche,' ed. by Zambrini.

According to Warton, vol. i. p. cclxvi, the tale is also told in the 'Sermones de tempore' (Serm. cxxi. col. ii. sig. c. 5) of Herolt, a Dominican friar of Basil, better known

by the title he himself assumed of 'Discipulus,' who flourished about 1418. An account of him and his works can be found in Mr. Crane's Vitry, pp. lvi *et seq.* and pp. lxxvi *et seq.*

The tale from the 'Gesta' forms the subject of Lydgate's (fifteenth century) Latin poem, 'Fabulo duorum mercatorum de et super Gestis Romanorum,' which has been edited, with a learned introduction and critical apparatus, in 1897 by Dr. G. Schleich, from the papers of the late Dr. Zupitza (vol. 83 of 'Quellen und Forschungen zur Sprach-und Culturgeschichte, der germanischen Völker').

The tale will also be found in the fifty-seventh of the 'Alphabet of Tales' referred to before.

This seems to be taken from the 'Gesta Romanorum' rather than from Alphonsus, as he refers to the two merchants as in the 'Gesta,' and not to two knights as in the 'Disciplina.'

Goldsmith, in a weekly paper called *The Bee*, commenced on October 6, 1759, and which terminated its career on November 24 of the same year, gives in the first number the story of 'Alcander and Septimius, shewing that no circumstances are so desperate which Providence may not relieve.' [1]

Here the protagonists are Alcander of Athens and Septimius of Rome, fellow students at Athens, the lady whom Alcander gave up to his friend being named Hypatia. The incidents are much the same as in the Decameron, or the tale of the 'Disciplina,' but here Septimius does not denounce himself as the culprit, as in the other versions, Alcander being saved from death by the capture and subsequent confession of the real culprit.

There is a 'Roman en Vers' written by Alexandre de Bernay, or Alexandre de Paris, for he is known by both names, who lived in the twelfth century, called 'Roman d'Athis et Profilias,' which has been edited by Grimm in 1846, and of which a full abstract will be found in 'Histoire Literaire de La France,' vol. xv. p. 179, and in an article by

[1] This forms one of the essays published by Goldsmith in 1765 and reprinted in vol. i. p. 13 of *The miscellaneous works of Oliver Goldsmith*, &c., 4 vols. 1837.

W. Grimm in 'Abhandlungen der Königlichen Akademie der Wissenschaften zu Berlin Phil. hist. Klasse,' 1846, 4, pp. 347–467, separat abdruck, pp. 3–123 (reprinted in his 'Kleinere Schriften,' vol. iii. pp. 253 *et seq.*). This follows fairly closely the incidents in the tales previously mentioned, the friendship between the two young men, the intended wife of the one given up to the other, the subsequent loss of his fortune and despair, the going to Rome to find his friend, the killing of a man by two others in a quarrel. In this version, however, there is here a slight difference; Athis covers himself with the blood of the victim so as to ensure his conviction and death. The recognition of Athis by Profilias, who accuses himself of the crime, the subsequent denouncement of the two real criminals by a 'Sage,' their subsequent confession and punishment. In the end Athis, after numerous adventures which have nothing to do with our tale, marries Gayete, the sister of his friend Profilias.

In a modern setting we find it retold by the Spanish novelist, Matias de los Reyes (1634), under the title of 'Mirror of Friends,' which is translated by Roscoe in his 'Spanish Novelists,' ed. 1832, pp. 17–39, and of which Mr. Clouston gives an abstract at p. 486 of his 'Group of Eastern Romances.'

The scene is laid at Bologna and the incidents are much the same as in the other tales, the two friends being so much alike as to be often mistaken for one another.

In Burton's 'Arabian Nights' ('Supplemental Nights,' vol. xii. pp. 114 *et seq.* of ed. cited) occurs the version of the tale of 'Attaf,' translated by him from the original MS. from which Dom Chavis and Cazotte took their 'Continuation of the Arabian Nights,' and which forms the last four volumes of the 'Cabinet des Fées,' printed Geneva, 1788–93, translated into English by R. Heron, Edinburgh, 1792. It is in Gauttier, vii. p. 234, and 'Les mille et une nuits: Contes traduits en francais par M. Galland, continués par M. Caussin de Percival,' 1806, vol. ix., 'Attaf ou l'homme généreux.' In Heron's translation it is No. 2 of vol. i. pp. 69–175, and is entitled 'The power of destiny, or

story of the journey of Giafar to Damascus, comprehending the adventures of Chebib (Habib) and his family.'

Besides this version Burton also gives (vol. xii. p. 138 of ed. cited) a translation by Mr. A. J. Cotheal of the same tale from another MS. in the possession of the latter. I give the heading to this tale, which is sufficiently comprehensive to shew its connection with the tale we are now discussing: 'Story of Attaf the generous, and what happened to his wazir Ja'afar, who fell in love with a young lady not knowing her to be the cousin-wife of Attaf, who, in his generosity, divorced her and married her to him. The Naib of Damascus being jealous of Attaf's intimacy with Ja'afar, imprisons him for treason and pillages his property; escape of Attaf from prison and his flight to Baghdad, where he arrives in a beggarly condition, and being accused of assassination is condemned to death, but being released he goes to Ja'afar, who recognises him and is rewarded by him and the Caliph. His wife is restored to him, and after a while they are sent home to Damascus, of which he is appointed Wali in place of the Naib, who is condemned to death but is afterwards exiled.'

In all the tales previously discussed we find the incidents of the giving up the wife to the friend as well as that of the friend surrendering himself to punishment to save his friend's life. There is, however, a number of tales in which the former incident occurs without the latter one.

Cato is related to have divorced his wife Marcia in order that she might marry his friend Hortensius.

In Scott's 'Tales, &c.,' p. 253, is a story taken from a Persian MS. entitled 'Tofet al Mujjaliss, or Zest to company' (p. 201). Here it is question of a merchant of Bagdad who divorces his wife and gives her to a Prince of Balkh who had fallen in love with her; on her being overwhelmed with grief, however, he adopts her as his sister, and promises her to restore her to her husband, which is afterwards done. This is also similar to the tale in 'Dschami,' translated by Hammer, 'Rosenöl,' ii. 262. Here the wife is given up without the prince being told that she is the wife

of the merchant, and on his finding it out accidentally he gives her up to the husband so as not to be outdone in generosity.

Somewhat similarly it is related of the celebrated Hetim Tai, so well known as the model of generosity.

'Abu Said, the chief of the Hillal, went disguised as a Dervish to Hetim Tai, the chief of the Tai, and asked him to give him his wife. The request was granted, and Abu Said took her away, but at night placed his sword between her and himself. Some time after he gave her to wife to Hetim, pretending she was his sister, and Hetim did not at first recognise her ('Prym u. Socin—Der neu-aramäische Dialekt des Tur Abdin. Syrische Sagen u. Märchen aus dem Volksmunde gesammelt u. übersetz von E. Prym and A. Socin,' Gottingen, 1881, Part II, p. 24 (quoted by Landau, 'Quellen,' p. 266, and Dunlop, ii. p. 143).

The Comte de Caylus in his 'Œuvres Badines'[1] has a tale, 'Histoire de Naz-Rayyar, gouverneur de Babylone et d'un Prince du Korassan,' which is similar to the tale of Hetim Tai. Naz-Rayyar, the governor of Babylon, gives up his wife to the young prince who had fallen in love with her. He, not to be outdone in generosity, after subjecting him to various severe trials, restores her to the husband, saying that she was his sister.

This with slight changes is similar to the 'Histoire de Naziraddole, d'Abderrahmane et de la Belle Zeyneb,' in the 'Mille et une jours,' ed. de Loiseleur-Deslongchamps, p. 257. An abstract of this will be found in Clouston's 'A Group of Eastern Romances, &c.,' pp. 479 *et seq.*, also in Grimm, 'Kleinere Schriften,' pp. 360 *et seq.*

We now come to the various stories of one friend offering to sacrifice his own life to save that of a friend, and which occur in the literature of several nations. Amongst the Romans, Valerius Maximus relates, Book iv. cap. 7, the well-known story of 'Damon and Pithias,' two Syracusian youths and inseparable friends. Damon, being condemned

[1] *Œuvres badines complètes du Comte de Caylus*, 12 vols., Amsterdam, 1787, vol. 7, p. 208.

to death by Dionysius the tyrant, obtained leave to go home and set his affairs in order, but only on condition that Pithias should be held as his surety and suffer death in his place should he fail to return. Damon being delayed on his way back Pithias was led out for execution, but Damon arrived just in time to save him; Dionysius was so struck with the noble conduct of both the youths that he pardoned Damon.

This story is again given, but more shortly, by Cicero ('De officiis,' Lib. iii. 10), and again still more shortly in his 'Tuscul.,' v. 22. We also find it, and this time with a greater degree of fulness, in Hyginus, 'Fabulae,' cap. cclvii., where the two friends are named Moeros and Selinuntius ('Auctores mythographi Latini Hyginus, &c., curante Van Staveren,' 1742, p. 365).

According to Landau, p. 266, it seems that it was from this source that Schiller took his poem of 'Burgschaft,' as in a first draft of it occurs the name 'Moreos' instead of Damon.

It is from Valerius in the fifty-fourth Dial. of the book called 'Dialogus Creaturarum' attributed by Graesse to Nicolaus Pegamenus. Mr. Crane, however, in a note to his 'Exempla' of Jacques de Vitry, p. lxxxiv, says, 'The subject of the authorship of this work is elaborately discussed by Pio Rajna in a learned article in the "Giornale storico della litteratura italiana," III, i., x. 42 (since published separately under the title, "Intorno al cosiddetto Dialogus creaturarum ed al suo autore"), in which it is shewn with reasonable certainty that the author was an Italian physician of Milan, named Mayno de' Mayneri, born between 1290 and 1295.' The 'Dialogus' was published by Dr. Grässe in 1880, together with the 'Speculum Sapientiae' of Bishop Cyril under the title of 'Die beiden ältesten lateinischen Fabelbücher des Mittelalters' (vol. 148 of Biblio. Litterar. Verein, Stuttgart).

We find the story again in the fifty-third of the 'Alphabet of Tales,' apparently from Valerius, but it is not made clear that the friend who was allowed to go home returned, although it is said, 'And than this tyrand had grete mervayle

of his witt and for his trew frenship he forgaff thaim bothe.' The story forms the subject of the tragi-comedy, 'Damon and Pithias,' by R. Edwards, printed in 1571, and which will be found in Dodsley's old English plays (Hazlitt's Dodsley, vol. iv.), and also in the 'Ancient British Drama,' vol. i.

In the 'declamationes' attributed to Quintilian there is a tale which bears resemblance to the 'Damon and Pithias' one. The ninth, which is of two friends, one of whom is captured by pirates and sold to a professional gladiator; his friend, however, takes his place in the arena and is killed. Again, we find in the 108th of the 'Gesta Romanorum' a tale which seems taken from the same source. Here it is told of two thieves who had taken an oath to stand by one another under all circumstances. One of them is taken and condemned to death. He obtains permission to go home and arrange his affairs whilst the other remains as a hostage for his safe return. Being late in returning his friend is on the point of being executed in his stead. The judge is so struck by their friendship unto death that he pardons the criminal.

In Cardonne's 'Mélanges de littérature orientale traduits de différens MSS. turcs, arabs et Persans de la biblothèque du Roi,' 1771, p. 1, is a story, the source of which is not, however, given, which resembles that of 'Damon and Pithias,' entitled 'Trait extraordinaire de générosité d'un Arabe, and fidélité singuliere d'un autre, à garder sa parole.'

Here the characters are an Arab of the desert named Tai, condemned to death for having approached the prince at an inopportune time, who is allowed to go home to see his wife, &c., on condition he finds a hostage for his reappearance, which he does in the person of Chérikbénadi, a favourite of the prince; the only point in which this differs from 'Damon and Pithias' is that here Chérikbénadi was not previously the friend of Tai.

In the fourth Novel of the fifth 'deca' of the 'Ecatomithi' of G. B. Giraldi Cinthio is the story which is much on the same lines of 'Damon and Pithias.' Giovanni Panigarola

is condemned to death. His wife changes clothes with him and he escapes. The wife is condemned to suffer in his stead. Giovanni, hearing of this, then surrenders himself and endeavours to have his wife released. The governor desires that they should both die, but by the clemency of the king they are both set at liberty.

The tale from the Decameron became very popular. It was translated into Latin by Philippo Beroaldo prior to 1500, with an eulogy of Boccaccio, both of which are reprinted by Manni in his 'Istoria,' p. 562; 'Titi Romani et Egesippi Atheniensis amicorum historia,' Mediolani, 1509; 'Beroaldi opuscula,' Basileae, 1515, bl. 28[a]; 'Historia Gisippi ete Titi'; 'Fabulosae hist. tres de amore,' Arg. 1536, &c. The version of Beroaldus has also been translated in French rhyme by Fr. Habert, 1551 (Beroaldus, 'l'histoire de Titus et Gesippus interpr. en rime françois,' par Fr. Habert). Afterwards by Bandello in 1509 and again by the Cardinal Rupert di Montepulciano in 1555, the latter of which is also given at length by Manni, p. 582.

It is also translated or rather paraphrased by Sir Thomas Elyot in his 'The Boke named the Gouernour deuysed, by Sir Thomas Elyot Knight, 1531. The seconde Boke, cap. xii., the wonderful history of Titus and Gisippus, and whereby is fully declared the figure of perfect amitie.'

There is a splendid reprint of this work edited by Henry H. Croft in 2 vols. 1880. It is not quite clear from what version Sir T. Elyot took his, as it differs both from the one in the Decameron and from that of Beroaldo. I have been unable to examine that of Bandello.

As the first complete translation of the Decameron into English was not until 1619, this tale is interesting as being one of the first renderings into English of any of the tales.

The story has also been treated in English verse by William Walter, entitled 'The hystory of Tytus and Gesypus translated out of Latin into Englysshe.' Extracts from this will be found in Dibdin's 'Ames,' ii. 338. It is not clear from which of the Latin versions this was taken. According to Koeppel, p. 84, Brunet attributes it to the version of

Bandello, with which view Koeppel does not agree. There is again another version in verse, 'The most wonderfull and pleasaunt History of Titus and Gisippus . . . whereby is fully declared the figure of perfect friendship, drawen into English metre by Edward Lewicke' (1562). Extracts from this are given by Collier in 'The poetical Decameron, or Ten Conversations on English Poets and Poetry, particularly of the reigns of Elizabeth and James' (2 vols. 1820, vol. ii. pp. 79 *et seq.*), from which it is evident that Lewicke had as his source Elyot, as we have the incident, which here also occurs in Elyot, of the robber, who had committed the murder, taking Gisippus's knife and dipping it in blood and then putting it in the hand of Gisippus so as to incriminate him. See, also, the almost similar incident in the version of Alexandre de Bernay referred to before.

Warton (iii. p. 213) refers to a comedy called 'Titus and Gesippus,' written by Ralph Radcliff, who in the year 1538 opened a school at Hitchin in Hertfordshire, where his plays were acted by his pupils. He says, p. 214, 'These pieces were seen by the biographer Bale in the author's library, but are now lost,' and he refers in a note to Bale, viii. 98, 'Ath. Oxon.,' i. 73.

There is an old ballad called 'Faithful friendship; or Alphonso and Ganselo,' to the tune of 'Flying fame,' contained in 'a collection of old ballads, corrected from the best and most ancient copies extant,' London, 1723 or 1725, 3 vols.; vol. ii. pp. 145–51. This was reprinted in 1870.

The edition I have consulted is (at any rate vol. ii.) dated 1723. The editor says, 'I remember indeed an old novel written on the same subject as the former of those songs (*i.e.* the one called Alphonso and Ganselo), but that novel I take to be borrowed from the ballad, not the ballad from the novel,' but unfortunately he does not state any further particulars of the novel to which he refers. Here the scene is laid at Athens, Alphonso being Titus the rich man and Ganselo the poor one Gisippus, and here

again we find the incident as in Elyot and in Lewicke of the knife being dipped in the blood of a murdered man so as to incriminate Ganselo. This ballad is also to be found in T. Deloney's 'Garland of Goodwill,' about 1586–1600, and may very probably be by him. It occurs also in the Percy folio MS., and is reprinted in the edition of that work by Hales and Furnivall, 1868, vol. iii. p. 507.

Greene seems also to have made use of the story in the concluding part of his 'Philomela, the Lady Fitzwalter's Nightingale,' first published in 1592. (See Grosart's ed., vol. iv. p. 211 and vol. vii. p. 243.)

In France the tale seems also to have given rise to two plays, one a drama by Alexandre Hardy, called 'Gesippe ou les deux amis,' 1622.[1] This follows closely the plot of the Decameron, the lady being named Sophronie.

The other French play is called 'Gesippe et Tite, ou les bons amis par Chevreau' (1638).

The tale seems to form the subject of the 130th of the 'Grand Parangon des Nouvelles Nouvelles,' the rubric of which, given by Mr. E. Mabille, is as follows: 'D'un compaignon athenois, qui pour l'amour qu'il avait à un sien autre compaignon luy donna et livra sa propre femme pour espouser et la mena demorer à Rome.'

In Italy it seems to have only given rise to one drama, viz. the one by Oddi called 'Gisippo' (Bibliogr. Boccaccesca, p. 151).

In Germany it was dealt with by the versatile Hans Sachs, who in the year 1546 made it the subject of a comedy called 'Titus und Gisippus die zwen getreuen Freund.' According to Schmidt, 'Beitrage,' p. 112, this is based rather more on the 'Gesta Romanorum' than on the tale in the Decameron.

M. Montanus has twice dealt with the subject of this tale in the Decameron: in the 42nd chapter of his 'Wegkürtzer' ('Schwankbücher,' ed. Bolte, p. 100, and notes

[1] *Le théâtre d'Alexandre Hardy, premier rendrinck des Drames von Pierre Corneille's wommenclatur. Verzeichniss, nach den Exemplaren der dresdener und der Bibliothèque Nationale*, besorgt von E. Stengel, 4 vols. 1883.

580 and 657, 'Historia Gisippi und Titi,' and in a drama, 'Von zweien Römern, Tito Quinto Fuluio und Gisippo,' which is also from the Decameron, although in the title and conclusion he says it is drawn 'from the Roman Cronica.'

It also forms the subject of Dietrich Mahrold's 'Roldmarsch Kasten,' No. 1, also from the Decameron.

It forms after the Decameron a *nouvelle* in the 'Cent Nouvelles Nouvelles de Madame de Gomez,' Nouv. 28, 'Les effets de l'amitie,' and 29, 'Suite des effets de l'amitie,' vol. iii. This is, of course, a totally different work from the more ancient collection of the same name, with which it seems to be often confounded, being first published in 1733, 20 vols. pet. in 12mo. I refer to the new edition in 8 vols., Paris (no date).

I give the following references from the notes to Oesterley's 'Gesta Romanorum,' No. 108, p. 729 ('Tale of two Thieves'), which, however, I have been unable to verify, viz. Lucian, 'Polyän, Jamblichus'; Hygin, 'Porphyrius, Aristoxenus, Diodor, Cicero, Lactantius'; Gallensis, 2, 7, 2; 'Scala Celi,' 10; Bareleta, 2, 84^{b}; Philelphus, 'fab.' 1480, 21; Gritsch, 40, R.; Rosarium, 2, 35, T.; Guicciardini, 162^{b}; Fuggilozio, 144; Selentroist, 24; Hondorff, 269, Acerra Philolog, i. 51; Schmidt, 'Taschenb. d. romanz,' 225–37; 'Andere arabische Fassungen nebst den obenerwähnten classischen berichten in der Gartenlaube,' 1869, No. 10, s. 151; No. 171, 'Tale of two merchants,' p. 740; 'Scala celi,' 11; Bromyard, A., 21, 11; 'liber apum,' 2, 20, 2, bl. 35; Howes, 'Sermon,' 121; Enxemplos, 92; Granucci, 5; 'Bibl. des Romans,' 1777, Juin, 199; 'Bibl. du théâtre franc.,' i. 351; Durosoy, 'Hist. univ. du théâtre,' 1780, 9, i, 284; Haupt, 'Zeitschr.' 12, 185–203; Graff, Diut. i, i, 47; Selentroist, 80; Geiler, 'Arbore hum.' 75^{b}; Memel, 336; defect, 364; Schmidt, 'Zu P. Alph.,' 98; Frommann, 'Mundarten,' 1, 2; Lacomblet, 'Archiv,' l, 15; Ger. Griffin, 'Gesippus,' trag. 1841.

The following references which I have been unable to verify are given by Mr. J. Bolte at p. 580 of his edition of the 'Schwankbücher' of Montanus.

Rhode, 'Der griech. roman,' 1876, p. 541, refers to a Middle Greek poem of 'Athis und Prophilias' (see W. Grimm, 'Zeit. fur dtsch. Altert.' 12, 185 = 'Kl. schriften,' 3, 346). Compare further the German preparation of Ja. de Cessoli's book of the Chess, 'Den pfarrer zum hechte,' Zeits. fur d. altert., 17, 287; Heinr. v. Beringen ed. Zimmermann, 1883, v. 5122–6083; Meister Stephan ed. Schlüter, 1883, v. 3187–3314; Kunrat v. Ammenhausen ed. Vetter, 1892, v. 12,385–12,609; Seelentroist in Frommanus D. mundarten, 2, 10, No. 80 = Själens tröst ed. Klemming, 1873, p. 472; Lübecker fastnachtspiel von 1431, 'de twe truwen kumpans, rex Baldach' (Nd. jahrbuch 6, 25); Kausler, 'Denkmäler altniederl. sprache,' 3, 165, 491 (1866); Herolt, 'Sermones de Sanctis,' disc. 21; De Lantfrido et Cobbone (MSD. No. 20: compare Kögel, 'Gesch. der d. litt.' 1, 2, 255); Tho. Underdowne, 'Titus and Gesyppus'; Gerald Griffin, *ob.* 1840, 'Gisippus' (Poetical works, 1857); Jacopo Nardi, 'Amicizia' (a comedy of about 1510); Palermo, 'Manoscritti palatini,' di Firenze, 2, 523–536, 1860); Galeotto Oddi, 'Gisippo,' commedia, 1613; 'Risposta di Carmide Ateniese a Tito Quinto Fulvio di G. Boccaccio,' Padova, 1553; Timoneda, 'Patrañuelo,' No. 22; Lope de Vega, 'La boda entre dos maridos' ('Comedias,' vol. iv. 1614); Gering, 'Islenzdk aeventyri,' 1882, No. 92, 'Ganze freundschaft'; Ward, 'Catalogue of romances in the British Museum,' 1, 845; Hans Sächs, 'Historia die neun getreuen heiden,' No. 3 (1531), ff. 1, 2, 181[b]), and 'Comedia Titus und Gisippus' (1546, ff. 3, 2, 4 = 12, 15, ed. Keller); Chph. Bruno, 'Etliche historien und fabulen,' Augspurg, 1541, No. 8; L. Schwartzenbach, 'Comedi, darinnen rechte trew und freundtschafft fürgestelt würdt,' Nürnberg, 1551 (Berlin); Speccius, 'Comoedia de Titi et Gisippi amicitia,' Altdorf, 1623; Melander, 'Jocoseria,' deutsch, 1605, 2, 338, No. 315.

Didacus Apoliphtes (= J. Zanach), 'Historische erquickstunden,' iv. 1, 722; J. P. de Memel, 'Lustige gesellschaft,' 1660, No. 364; 'Sommerklee und wintergrün,' 1670, p. 120, No. 195 ('Nicholaus und Franciscus'); Boissy, 'Le

mari per supercherie' ('Œuvres de théatre,' vii. 81, 1773= Gotter, 'Der mann den seine frau nicht kennt,' 1781; J. V. Widmann, 'Die königin des ostens' (Schauspiel, Zurich, 1880, after Boccaccio); Zach. Heyns, 'Vriendts-spieghel,' Amsterdam, 1602; Worp, 'Noord en Zuid,' 1897). On p. 657 he says 'a Hungarian poem, "Die zwei treuen freunde," by Kaspar Veres (1578) is mentioned by Landau, "Zs. fur vgl. littgesch.," vii. 229.'

DAY 10, NOVEL 9

MANNI, p. 601, quotes one of the tales of the 'Cento Novelle Antiche' as having a likeness to this story, but this, which is the 24th of the Borghini, the 25th of the Gualterrazzi, and the 25th of the Codex Panciatich, Biagi, p. 209, only bears a very vague resemblance to the one in the Decameron, and merely consists in an act of grace of the Soldan Saladin to a French knight, his prisoner. The tale in the Decameron is much nearer to one of the stories related in Busone ('Observazioni al libro terzo,' p. 355 of Nott's ed.). Here the Soldan travelling in Spain, his horse one day casts a shoe: a knight passing by assists him by taking off one of the shoes from his own horse and shoeing the Soldan's horse with it. Afterwards the knight, Ugo di Moncaro, is taken prisoner by the Soldan and is recognised by him as the 'knight della Bella Cortesia,' who had previously assisted him. Ugo is released and presented with 10,000 bezants of gold.

Neither of these two stories, however, touch on the portion of the tale in the Decameron, containing the incident of the wife waiting for her husband's return, and then being nearly married to another; the marriage being only prevented by the fortuitous return of the husband disguised and his recognition by means of a ring, &c.

This forms the subject of the story of the old French poem, 'Horn and Rimenhild,' of the twelfth century (edited by F. Michel, Bannatyne Club, Paris, 1845, and by

Brede and Stengel, 'Ausgaben u. Abhandlungen,' viii), Marburg, 1883, and the old English version, 'Geste of King Horn' of the thirteenth century, edited in the Early English Text Society, ed. by Lumby, the middle English Romance, 'Horn Child and Maiden Rimnild,' preserved partly in the Auchinleck MSS. about 1325, or earlier (printed in Ritson, 'Metrical Romances,' iii. 282, and Michel, *op. cit.* p. 341). For full bibliographical details the reader may be referred to Mr. H. Schofield's exhaustive monograph, 'The Story of Horn and Rimenhild' in the publications of the Modern Languages Association of America, vol. xviii. No. 1 (1903), and the various other works cited by him. Mr. Schofield gives an abstract of this story as follows (pp. 4 *et seq.*):

'The king of a land called Sudene is slain by hostile seamen, who thereupon take possession of his realm. His young son Horn they set adrift with several companions helpless on the sea. After a day and night their boat is cast ashore by the wind in the country of Westerness, in Britain, and the youths speedily make their way to the residence of the king near by. There they are treated with all kindness, and as time passes by grow steadily in favour. Horn especially distinguishes himself by his unusual beauty, accomplishments, and prowess, and the Princess Rimenhild engages him in love. Their intimacy is betrayed by a traitorous friend; the king will accept no explanations, and Horn is banished from the land. Before they separate the two lovers agree to be faithful to each other for seven years, and Rimenhild gives Horn a ring as a keepsake, to inspire him in his struggle. Leaving Britain, he journeys by boat to Ireland, where also he wins renown and is offered the Irish king's daughter to wife. He refuses without offence, and remains there in all honour until he hears that his lady is to be married against her will to the king of Fenice (Reynes). Collecting a body of Irish followers, he returns in haste to Britain (Westerness), gains access to the wedding feast in disguise, and reveals himself to the unhappy bride by putting the ring in a beaker of wine that she offers him to drink.'

The further adventures of Horn and his return again disguised do not concern the tale in the Decameron.

In the later 'Horn Child' the incidents are slightly varied: the ring that is given to Horn by his betrothed is not merely a memento, but has a magic property that it will change colour if Rimenhild is untrue to Horn, and it is in consequence of it doing so that he returns home in haste. This feature is also found in the Scotch ballads of 'Hind Horn,' to which reference will be found later on.

This story of Horn is found very similarly in the old French romance of 'Pontus and the fair Sidone,' written, it appears, by order of Pontus of the Tour Landry between 1424 and 1450, of which there are several versions in English and German, one being by Wynkyn de Worde of 1511. A version from the Digby MSS. has recently been published with a valuable introduction by Dr. F. J. Mather, Jr., in the publications of the Modern Languages Association of America, vol. xii. (new ser. vol. v.) 1897. The portion relating to this tale is in chapter xxvi. p. 93. 'How Ponthus retorned to Litle Bretayn: and there he chaunged gounes with a pouere pylgreme, and went to the feste of the kyng of Burgone and of Sydone. How Sydone gaue drynk to hym, as to a pouere man, and she knewe hym by the ryng that he lete fall into the cupp. How Ponthus come dysgysed to the iustyng wher as of aventure he slewe the kyng of Burgone.'

Similar tales of the recognition of a disguised husband returned home after a long absence, by means of a ring (or in some cases a broken ring which matches the portion left in the possession of the wife), are very common in old popular tales and ballads of Germany and other countries in the north of Europe.

In this form it is told of Henry of Brunswick, surnamed Henry the Lion.

The duke goes away for seven years and tells his wife if he does not return in eight or nine years she may marry again; he cuts a ring in half and gives her one half to keep. He goes abroad and is taken prisoner, but on being released

a grateful lion transports him home whilst in a trance. His wife being about to be remarried, he goes to his castle to the wedding disguised as a poor pilgrim, and is recognised by his half of the ring which he places in the cup from which his wife drinks.

In many more or less varying forms the tale is found in numerous Swedish, Danish, Flemish and German poems and ballads, full particulars of which will be found in Child, vol. i. pp. 198 *et seq*. In some of these versions the transportation of the hero to his own home in time to stop the second marriage is effected by the aid of a fiend to whom he had promised his soul. We also find it retold in Cæsarius of Heisterbach, early part of thirteenth century, where it is told of one Gerard a soldier, and to attest its truth Heisterbach says 'his grandchildren are still alive, and there is hardly a man in the town who does not know this.' Here, like the tale of Henry the Lion, it is question of the half ring, and there is the incident of the husband being transported home by a fiend by order of St. Thomas, his patron saint.

In the romance of the fourteenth century of the Noble Moringer, the hero who goes on a pilgrimage is warned by an Angel in a dream that if he does not return home he will lose his wife, and is conveyed home in a deep sleep and, disguised as a beggar, is recognised by his placing in the drinking cup the ring with which he had been married.

This is the ballad that has been translated by Sir Walter Scott under the same title (1819).

Dr. Axon, in his 'Legend of the disguised knight' ('Transactions of the Royal Soc. of Liter.,' 2nd ser. vol. ix. p. 460) says 'this ballad suggested to Tiek the plot of one of his dramas, and it has just lately been made the subject of an opera by Mr. Marcellus Higgs.'

It also forms the subject of the traditional exploit of a Count of Sayn near Coblentz, which will be found in 'Snow's Legends of the Rhine.'

Wolfram von Eschenbach, about the commencement of the thirteenth century, relates the story in his 'Heldenbuch'

of Wolfdietrich and his wife Sieghmin. Here the recognition is by means of a ring which the hero, disguised as a Palmer, gives to the maiden of his captive wife with an injunction it was to be given to her mistress.

It also occurs in the ' King Rother,' which is similar in many respects to the ' King Horn.' Here, however, Rother conceals himself under the table at which his wife and the heathen king's son to whom she was about to be married were seated, and contrives to slip his ring into the cup, whereby he is recognised.

The ' Hind Horn ' is, of course, the source of the Scotch ballad of the same title, of which eight versions are given by Child in his above-mentioned work, Pt. i. p. 201, No. 17.

There is also a slight resemblance in the more modern ballad of ' The kitchie Boy.' Here a lady falls in love with ' a kitchie boy,' who goes away and comes back rich. We have the incident of recognition by a ring, which, however, is not dropped into a cup.

It is not only on the Continent that this tale is found, for it occurs in several English traditions. This portion of the subject has been very carefully studied by Dr. W. E. A. Axon under the title of ' The legend of Mab's Cross,' in his ' Lancashire gleanings,' 1883, p. 343 ; under the title of ' Legend of the disguised knight ' in the ' Transactions of the Royal Society of Literature,' 2nd ser. vol. ix. p. 440, and in the ' Antiquary,' vol. xxxviii. Jan.–Dec. 1902, p. 24, under ' A variant of the Legend of Mab's Cross in " The thousand and one nights." ' In some of these there is merely the portion of the story of a husband returning home disguised in time to prevent his wife remarrying, but without the incident of the recognition by a ring. This, however, does occur in the tradition of Sir Ralph de Stayley, who accompanied Richard I to the crusades, communicated by the Rev. Dr. Hoare in December, 1866, to the ' Gentleman's Magazine.' Also in the tradition relating to Sir F. Leke of the period of King Charles, where besides the incident of the recognition by the ring we have that of the hero being conveyed home in a trance, but in this there is, however, not the

question of the remarriage of the wife, but the marriage of a son and daughter. This version has been told in verse by Mr. R. Howitt in the 'Reliquary,' and reprinted in Jewitt's 'Ballads of Derbyshire.'

We find the incident of recognition by a ring in the story of Vidushaka in the 'Katha Sagit Sagara' of Somadeva Bhatta of the twelfth century. Here the ring is dropped by the hero into the water jar in which a maiden is drawing water for her mistress, Bhadra.

Mr. Child, in his additional notes to the 'Ballad of Hind Horn' (Part iv. p. 499 of his above-mentioned work), says, 'The warning by a dream, the preternatural transportation, and the arrival in time to prevent a second marriage taking effect are found in the story of Aboulfaouaris, "Cabinet des Fées," xv. 336; "Les Mille et un jours," Paris, 1840, 228; Rohde, "Der griechische Roman," p. 182, F. Liebrecht.' He also refers, Pt. i. p. 196, to Hans Sächs, 'Historia,' of 1562, in 204 verses. Schmidt, 'Beit.,' says the story in the Decameron forms the subject of a comedy, the twenty-second of Jacob Ayrer, the commencement of the seventeenth century.

The only direct rendering of the Decameron tale seems to be that of the 131st of 'Grand Parangon des Nouvelles Nouvelles' of Nicholas de Troyes (MS. only).

DAY 10, NOVEL 10

The exact origin of this well-known tale of wifely devotion is unknown, but it may probably be safe to put it down to some traditional story existing orally in Boccaccio's time. This seems to be borne out by the remark of Petrarch in the celebrated letter sent by him to Boccaccio with his translation, or rather version of the tale into Latin under the title 'De obedientia ac fide uxoria mythologia,' 'that it had pleased him when he heard it many years ago,' when as a matter of fact he had only seen the Decameron shortly before.

This letter and translation, which was probably written

in 1373, the year before Petrarch's death, will be found in his works, Basil, 1554, p. 601, 1581, p. 540, and also in his 'Opuscula historica et philologica,' Berne, 1604, pp. 186 *et seq.* The translation, but not the letter, is also given by Manni, p. 608, and both the letter and the translation will be found in Clouston's 'Chaucer analogues,' p. 151.

This Latin version of Petrarch, which can hardly be deemed a translation of the tale in the Decameron, from which it differs in many points, was translated into German by the well-known Heinrich Steinhöwel in 1471, and seems to be the foundation of numerous *volksbuch* or popular versions in various languages, very full bibliographical details of which will be found in the erudite article by R. Köhler in 'Ersch und Gruber, Allgemeine Encyklopadie der Wissenschaften und Kunste, I Sektion, Bd. 91, Sp. 413^{b}–421^{a}, 1871, and reprinted with some additions in vol. ii. of his 'Kleinere Schriften zur Erzahlenden Dichtung des Mittelsalters,' ed. by J. Bolte, 1900, pp. 501 *et seq.*; and in the monograph by Dr. F. von Westenholz, 'Die Griseldis-Sage in der Literaturgeschichte,' 1888.

There is, however, it seems, a somewhat earlier German version, also dependent on the Petrarch one in 1436, by the Nuremberg Carthusian priest, Erhart Gross.

It is not possible within the limits of these pages to give details of all the versions, popular, poetic and dramatic, through which the story has passed in various countries, and only the oldest or most important can be mentioned.

In England it seems to have first made an appearance in chap-book or popular form in 1565–66, as we learn from the stationers' registers of that year permission was granted to T. Colwell for 'The history of meke and pacyent Gresell,' and for a second edition in 1568. Both of these two versions seem to be lost, but Hazlitt mentions in his 'Handbook to the popular poetical and dramatic literature of Great Britain from the invention of printing to the restoration,' London, 1867, p. 295, the 'ancient,' true and admirable history of Patient Grisel, a poor Man's daughter in France, &c., written first in French, but now

translated into English, &c.' London, 1007, 4to, and again the same in 1619, and another one called 'The pleasant and sweet history of Patient Grissell . . . translated out of Italian'; both of these have been edited for the Percy Society in 1842, and the first has also been reprinted by Mr. H. B. Wheatley in 1885 in the series, 'Chapbook and Folklore Tracts.'

The first-mentioned tract purported to be 'written first in French . . . but now translated into English,' but according to Hubsch in his 'Comedie of Patient Grissill,' 1863, p. x, it rather follows the Latin text and the German version of Steinhowel. The second tract referred to purports to be 'translated out of Italian.' This, however, does not seem to be the case, and it may be remarked it was a common device of writers in those days to make similar statements with the view of advertising their wares.

The editor of the Percy Society reprint says, p. viii, 'It is most probable, though it is impossible to speak at all positively on the point, that both these productions in black letter were originally printed before the year 1500.'

The second tract referred to, it may be remarked, consists of eleven very short chapters, of which chapters 3–9 are in ballad form, and this ballad was also printed as a broadside in black letter under the title of 'An excellent Ballad of a noble Marquess and Patient Grissell' to the tune of 'The Bride's Good-morrow.' It will also be found in T. Deloney's 'Garland of Goodwill,' of which the earliest known edition seems to be 1678 or 78 years after Deloney's death, but which was probably written about 1586. It will be found at p. 82 of the Percy Society ed. of 1851, in a 'Collection of 70 Black letter ballads and broadsides printed between 1550 and 1597' (1870, p. 171), and in Bishop Percy's folio MSS. ed. by Hales and Furnivall, 1868, vol. iii. p. 423; Roxburghe Ballads, ed. by Chappell, vol. ii. p. 268 (1874).

The Petrarch version seems to have given rise to two sets of old French popular versions, the first of which was printed without date, but apparently, says Kohler ('Kl.

Schr.,' p. 509), about 1499; other versions followed in 1522, 1546 and 1577. It is probably, however, from the Decameron that it was taken into the 'Grand Parangon des Nouvelles Nouvelles,' No. 132, MS. only. In Catalan it first makes an appearance in 1410 by Bernat Metge.

In the Netherlands it was treated in 1400 by the Dominican Dirk. In Denmark the earliest versions are of the years 1528 and 1592; in Sweden it occurs in 1644, although there seem to be incomplete forms in 1622 and 1636.

In Spain it seems first to occur in the book called 'Casitigos y dotrinas que un sabio dava a sus hijas,' cap. 3, printed in Knust, 'Dos obras didacticas y dos leyendas,' Madrid, 1878. (See Köhler, 'Kl. Schriften,' pp. 247 and 515.) Here, however, there is no mention of the names of either husband or wife. It forms the second Patrañuelo of Juan Timoneda (1576).

Curiously enough there do not seem to be many early Italian prose versions. The earliest is that of Sercambi, 1347–1424, who relates it in the 152nd of his *novelle* (No. 108, p. 401 of his 'Novelle Inedite,' Renier, 1889). Here the Count is called Artus of Geldern, and his wife Constanza. There also seems to be another version of the thirteenth century by an anonymous writer, 'La deffensione delle Donne,' d'Autore anonimo (Scrittura inedita del secolo 15 ora pubblicata a cura di F. Zambrini, Bologna, 1876).

Turning to the drama we have in Germany several versions, one without date, but about 1528–30, by an unknown author, apparently, says Köhler, p. 525, a Protestant clergyman. In 1546, April 15, the Comedy by Hans Sachs in five acts with thirteen characters. In the epilogue he names 'Boccatius,' but notwithstanding this he seems to have followed the German translation by Steinhöwel of Petrarch's Latin version, as in some points he follows this rather than the Decameron. In more modern times it forms the subject of a dramatic poem by Friedrich Halm, of which a long analysis will be found in Westenholz, pp. 129 *et seq.*

In Antwerp there was a five-act play in Latin acted in 1518 and which was printed in the following year, and another Latin one was acted on October 10, 1569.

In England the first version seems to be that of Ralph Radcliff, who in 1538 kept a school at Hitchin in Hertfordshire, and who wrote various comedies and plays which never seem to have been printed and of which we have now no knowledge beyond the references by Bale in his 'Scriptorum illustrium majoris Brytanniae Catalogus,' Basileae, 1557–59, who at p. 700, under the name of 'Radcliff,' refers to 'Comoedia de patientia Grisildis.' It does not seem certain whether this was in English or in Latin, for Wood, 'Athenae Oxoniensis,' 1691, i. p. 73, says he wrote for his scholars several English and Latin comedies and mentions this one under the name of 'Patient Greseld.' In 1599, or perhaps before, was written a comedy by Thomas Dekker Henry Chettle and William Haughton called the 'Pleasant comedy of Patiente Grissill.' In Henslowe's Diary occurs the entry, 'Received in earnest of Patient Grissell by us Tho. Dekker Hen. Chettle and Willm. Hawton the sum of 3li of good and lawful money by a note sent from Mr. Robt. Shaa's the 19th day of December 1599.'

This play, which in some respects follows the prose tract referred to before, was printed in 1603, and was subsequently reprinted with an introduction by J. P. Collier for the (old) Shakespeare Society in 1841, and there is another more recent edition in 1893 by G. Hubsch. In this play the comic portions are provided in the personages of the Welsh knight, his servant, and a Welsh widow.

From the stage proper it passed on to the 'Puppet stage,' for Pepys on August 30, 1667, saw a puppet play called 'Patient Grizil,' and it seems in this form to have continued popular to a still more recent date, for Warton in his 'History of English poetry,' 1774–81, vol. ii. p. 251, notes, 'It is to this day represented in England on a stage of the lowest species and highest antiquity, I mean a puppet play.'

In more modern times it forms the subject of a play by Sir E. Arnold, 'Grisilda, a tragedy, and other poems,'

London, 1856, and is also dealt with by Miss Braddon in her 'Griselda,' a drama in four acts, 1873.

In Spain it has formed the subject of a drama by the celebrated Lope de Vega, 'El Exemplo de casadas y prueva de la patiencia.' Here the names are changed to Laurencia and Don Enrico, Count of Rusellon and Cerdana.

In Italy there are numerous dramatic versions, some set to music, of which the oldest seems to be that of Paolo Mazzi of 1620, 'Griselda, tragico commedia morale in prosa.'

In France it was dramatised from Petrarch's version as early as 1395, printed in the sixteenth century under the title of 'Le mystere de Griseldis, marquise de Saluces, par personages.'

Turning now to the poetical versions, the story is of course the source of Chaucer's 'Clerke of Oxenforde's Tale,' where he says:

> 'Learned at Padowe of a worthy clerk
> Francis Petrarch, the laureat Poete,
> Highte this clerke.'

And there can be little doubt that Chaucer did so derive it, either orally or through the medium of Petrarch's Latin version. In many points Chaucer's version more closely resembles that of Petrarch than the Decameron.

Reference has been previously made to the ballad form of it, and in modern times it has been treated in verse by George Ogle in 'Gualteris and Griselda, or the clerk of Oxford's tale from Boccace, Petrarch and Chaucer,' 1839; by Miss Sotheby, 'Patient Griselda, a tale from the Italian of Boccaccio' (Bristol, 1708), and in the 'Death of Patient Grizel and advice to the ladies, being the sequel of Chaucer's Clerk's tale' ('New Paradise of Dainty devices consisting of original poems,' 1777, p. 31).

It is perhaps worth mentioning here that the poem in 'Percy Reliques,' vol. i. p. 298, taken from Warner's 'Albions England,' called the 'Patient Countess,' has no relation to the tale in the Decameron except the similarity in the title, and the same is the case with William Forrest's 'History of Griseld the second,' a narrative in verse of the divorce of

Queen Katherine of Aragon, which is referred to in Warton (vol. iv. p. 136), and which has since been edited by the Rev. W. D. Macray for the Roxburghe Club, 1875.

In 1886 was published a novel in three volumes called 'Griselda,' by the author of 'The Garden of Eden.' This also has no connection with the tale in the Decameron.

In France it appeared in the fifteenth century in a poetic form in the 'Parement et triumphe des Dames d'honneur,' by Olivier de la Marche, who lived 1426–1502. This is the version that was formerly by Duchat, Manni, de Sade and Legrand considered to be the source of Boccaccio's tale, as it was not then apparently known that Le Marche was the author of this work. There is also another French version, unprinted, of the fifteenth century, 'Romaunt du Marquis de Saluces et de sa femme Griseld,' consisting of 959 verses, and more recently it formed the subject of a long poem by Charles Perrault, a full account of which is given by Dr. Westenholz, pp. 63 *et seq.*

In Italy we have a poem by an unknown author, printed in the fifteenth century, which will be found reprinted in the 'Appendice all' illustrazione istorica del Decameron del Boccaccio scritta da D. M. Manni' (1820), and in the 'Scelta di curiosita letterarie inedite o rare del secolo 13 al 19; dispensa 19,' under the title of 'Il Marchese di Saluzzo e la Griselda.' Some stanzas will also be found in Manni, 'Istoria,' &c., p. 621. This seems to be the foundation of numerous popular versions, of which particulars will be found in Passano, 'I Novellieri Italiani in verso' (1868), pp. 96 *et seq.*

In Germany it is also the subject of an unprinted Master-song of H. Sachs, 'Die gedultig Griselda,' in the 'Romers Gesangweiss' of February 17, 1548, and it also forms the sixty-fourth of Dietrich Mahrold's 'Roldmarsch Kasten.'

For the various folk-lore tales which are more or less related to this tale reference may be made to both Köhler's and Westenholz's articles before referred to.

There is some slight resemblance in the 'Lai del Freisne' of Marie de France ('Poesies,' i. pp. 138–177), but it is not

very great, merely consisting in the fact that a knight named Buron deserts his mistress, called Le Freisne (Ashtree), and on the advice of his nobles marries so as to have an heir. The bride turns out to be the twin sister of Le Freisne, who on the marriage acts with great resignation, like Griselda, and the knight then cancels his marriage and marries Le Freisne. There is a translation of this in what is known as the Auchinlech MS., a modern analysis of which will be found in Ellis's 'Specimens of Early English Metrical Romances' (Bohn, 1848). There is also considerable analogy to this 'lai' in the old English ballad called 'Fair Annie,' which occurs in various forms. It will be found in 'Minstrelsy of the Scottish borders,' ii. 102 (1802); Jamieson's 'Popular Ballads,' ii. 376, and the No. 62 of Child's 'Ballads.'

Somewhat similar is the Danish ballad called 'Skiaen Anna,' *i.e.* Fair Annie, which has been translated by Jamieson in his 'Popular Ballads,' vol. ii. p. 100. (See Prior's 'Ancient Danish Ballads,' iii. pp. 298–306, and Appendix H in that volume.)

Landau (p. 157) refers to a commentary of the twelfth century on the Fourth Book of Moses ('Midrasch Bamidbar,' cap. 23, f. 227[a], ed. of the year 1808). 'A king fell in love with a poor orphan and wished to marry her; she said she was not worthy of him, and he had to send to her seven times before she would consent to become his wife. After some time he got tired of her and wished to separate from her. She said, "If you turn me away and marry another, do not treat her as you have treated me."' As Landau remarks, almost the words used by Griselda.

Dunlop refers to a *novella* by Alamanni which, however, only has a slight reference to the tale in the Decameron. Here a count of Barcelona subjects his wife to numerous indignities, even compelling her to commit robberies, and this not, as in the Decameron, as a test of obedience merely, but out of revenge for her having previously refused him as a husband.

There may possibly be a vague resemblance in the play by John Tobin called the 'Honeymoon,' in which the

heroine Juliana is taken by her bridegroom, who tells her he had deceitfully won her love by pretending to be a duke, to a miserable peasant's cottage, 'as a penance for her pride,' and which it effectually cures.

Some of the older writers have asserted the existence of Griselda. Noguier, in his 'Historie of Toulouse,' states she was alive in 1103. Bouchet, in the 'Annals of Aquitaine,' lib. iii., says she was living about the year 1025, and F. Filippo Foresti, of Bergamo, in the supplement to his 'Chronicles,' refers to her as an actual personage, although no date is given, and in his work 'De plurimus claris scelestisque mulieribus,' cap. 145, he gives her history at length, which will be found repeated in Manni, p. 603; but later writers doubt the authenticity of these relations and are of opinion that the 'history' was taken from the story rather than *vice versa*.

INDEX

'Abesse qui fut grosse,' 37, 60
Abraham the Jew converted (*see* Day 1, Nov. 2)
Accademici incogniti (*see* Novelle Amorose, &c.)
Accolti, 105
'Achilles and Deidamia,' 278, 292
Adolphus, 193, 238
'Adrasta, or the woman's spleen,' 265
Æschinus, 130
Æsop, 279
'Ain Spruch von ainer Frawen die ain Pfaffen bulett,' 227
Alamanni, 355
Albions England, 276
Albovine, 121
Alexandre de Bernay, 332
Alexandre de Paris, 332
Alphabet of Tales, 37, 111, 194, 233, 281, 296, 332, 336
Amante resuscitada, 319
Anapû and Satû, 39
Anatomy of melancholy, 114
Ancient théatre françois, 95, 214
Angel Gabriel (*see* Day 4, Nov. 2)
Annales Palidenses, 215
Antiochus, 40
Anvár-i Suhaili, 307
Aphikia, 19
Apologie pour Hérodote, 65, 71, 125, 182, 190, 209, 264, 275
Apuleius, 173, 186
Arabian Nights, 17, 18, 19, 21, 35, 37, 237, 268, 269, 333
'Arcadia in Brenta,' 23, 154, 177, 248, 270
Aretino, 31, 89
Arienti (Sabadino degli), 196
Aristenetus, 40, 210
'Aristote, lai d',' 259
Ariotto, 100
'L'art de désopiler la rate,' 13
'Atheist's tragedy,' 212
Athis and Profilias, 332
Attaf the generous, 334
Aucassin and Nicolette, 277
Ayrer, 51, 81, 262

Badly rewarded knight (*see* Day 10, Nov. 1)
Bahar-y-Danush, 224, 236, 324
Baital-Pachisi, 323
Bandello, 16, 40, 65, 68, 85, 95, 122, 129, 142, 200, 208, 255, 262, 315, 328, 329
'Banquet des Chambrières fait aux estuves,' 108
Barberino, 60
Bargagli, 141
Barlaam and Josaphat, 110, 157, 295
Batacchi, 263
Beard's 'Theatre of God's Judgments,' 122
Beaumont and Fletcher, 101, 166, 212, 228, 268, 327
Bebelius, 5, 72, 127, 134, 183, 249, 304
'Begrabene (der), Ehemann,' 92
Behn, Mrs., 35
'Beichte (die),' 201
Benevenuto da Imola, 3, 23, 179
Beryn (Berinus), 68–9
Blind men and pasties, &c., 302 *et seq.*
'Bloch, der,' 103
Bothwell, 106
Bouchet, 88, 265, 270
'Bouchier d'Abbeville,' 246
Bourbon, Etienne de (Stephen of), 4, 6, 306
'Bourgeoise (la) d'Orleans,' 213
'Bovin de Provins,' 30
Boy thinking women Demons (*see* Proem to Day 4)
Bozon, Nicole de, 299
Brantome, 'Dames Galantes,' 17, 38
Bressiani, 87
Bromyard, 12
Bruno (de Bello Saxonico), 215
Bruno, G., 89, 265

Burger, 117
Busone da Gubbio, 2, 9, 10, 308, 343

Cabestan, 143
Cademosto, 87
Cæsarius Heisterbacensis, 127, 168, 346
Calandrino (persuading man he is in family way) (*see* Day 9, Nov. 3)
'Calendria,' 197
Campbell's popular tales of West Highlands, 33, 53, 54, 326
Campeggi, 224
Cantimpre, 331
'Caskets' story (*see* Day 10, Nov. 1)
Casti, 94, 101, 109, 125, 126, 132, 163
Castoiement d'un père, &c., 192, 207, 266
Cathamanchari, 179
Cavriolo, 138
Caylus, Comte de, 335
Cent Nouvelles Nouvelles, 20, 65, 83, 95, 126, 200, 226–47, 263
Cento Novelle antiche, 8, 9, 14, 24, 40, 59, 64, 111, 148, 232, 239, 267, 300, 302, 343
Cessole, Jacob da, 267, 331
Chaucer, 239, 247, 284, 326, 353
Chevalereux (le), Comte d'Artois, 104
'Chevalier qui fist sa feme confesse,' 198
Chinese stories, 234, 321
Cicero, 336
Cinthio, 35, 56, 57, 83, 139, 154–5, 160, 165, 176, 316, 329, 337
City Night-cap, 201, 220
Cobler of Canterbury, 230
'Comedia Lidiae,' 241
Compte de Poitiers, 43
Comptes du monde adventureux, 77, 125, 154, 253
Condé, Jean de, 274, 299
Conde Lucanor, 20
Confessor as 'Postillon d'amour' (*see* Day 3, Nov. 3)
'Conte Devot,' 66
'Conte devot d'un roi qui vouloit faire bruler le fils de son sénéchal,' 232
Contes Turcs, 57
'Cooper, the' (a play), 188
Coquillart, 89
Cornazano, 20, 114
Couci, Chatelain de, 144
'Couvade,' 277
'Cradle' story (*see* Day 9, Nov. 6)
Crane (story of), 177
Cukasaptati, 63, 79, 180, 191, 203–4, 295
'Cupid's whirligig,' 213
'Cuvier' (le), 186, 188
Cymbeline, 42, 49, 50, 52
Cymon and Ephigenia (*see* Day 5, Nov. 1)

'Dame (du), et du Curé,' 249
'Dame qui attrapa un prêtre,' &c., 261
'Damoiselle qui volt voler en l'air,' 291
Damon and Pithias, 335
Dante, 22, 23, 39, 162, 169, 311
Dasakumara Tscharita, 101
Dead: persuading a man he is dead (*see* Day 3, Nov. 8)
Délices de Verboquet le Genereux, 187, 225
'Dépositaire (le) infidèle,' 267
Desperiers, 71, 92, 293
De tribus impostoribus, 13
Devil in Hell (*see* Day 3, Nov. 10)
Disciplina clericalis, 192, 266, 330
'Dis dou vrai aniel,' 7
'Disguised Knight' (*see* Day 10, Nov. 9)
Dodici conti morali, &c., 37, 61
Dolopathos, 67, 195
Domenichi, 100
Doni, 2, 94, 129, 200
Dryden, 159, 170
Dumas, 105, 320
Dumb servant and nuns (*see* Day 3, Nov. 1)

'Eating heart' story, 143 *et seq.*
Education through love (*see* Day 5, Nov. 1)
Effen (Juste van), 211
'Ehestand, Tod und Hochzeit,' 103
Elyot, Sir Thomas, 338
Enenkel, Jans, 11
'Englishmen for my money,' 260
Epistolae obscurorum virorum, 286
Ernst und Schimpf, 5, 12, 25
Escraignes dijonnois (le), 255
Estienne (Etienne) (*see* Apologie, &c.)
'Evesque, L',' &c. (fabliau), 14

Fabrizii, 58, 73, 125, 187, 264, 275, 285
Facétieuses Journées, 88
Facétieux réveil-matin, 86, 255
Faguell, the knight of Curtesey and lady of, 145
'Fair Margaret and Sweet William,' 140

'Faithful friendship, or Alphonse and Ganselo,' 339
Falcon, the (*see* Day 5, Nov. 9)
Farber, der, 318
'Farce . . . du medecin . . . qui fait le nés a l'enfant . . .,' 292
'Farce du Poulier,' &c., 210
'Farce nouvelle d'ung mary jaloux,' &c., 214
'Farce nouvelle . . . du pont aux asgnes,' 290
Fenton, Geoffrey, 142
'Fetid breath' story (*see* Day 7, Nov. 9)
Filocopo, 315, 326
Fiori di virtu, 111
Firenzuola, 186
Firuz and his wife, 18
Flamanca, 199
Fletcher (*see* Beaumont and Fletcher)
'Flora's vagaries,' 74
Florian, 320
Folk Tales (various), 32
Folz, Hans, 127
Forrest of Fancy, 78, 166
Forteguerri, 87, 262, 286
Fortini, 38, 86, 96, 128, 189, 260
Forty vezirs, 57, 226, 235, 243, 325
'Frandiphila' (Latin comedy), 217
Fraudulent reliques (*see* Day 6, Nov. 10)
'Frauen-Treue,' 140
'Frederick of Jennen,' 47
Freiberg, J. von, 46
Frey, Jakob, 249
Freyman, 'Arabum proverbia,' 244
Frischlinus, 72, 133, 183

Gallus, Jodocus, 201
'Gamester' (the), 89
'Gerard de Nevers,' 42
Gesta Romanorum, 7, 41, 78, 99, 122, 161, 171, 195, 207, 232, 266, 297–8, 304, 331
Gilletta of Narbonne (*see* Day 3, Nov. 9)
Ginevra degli Amieri (*see* Day 10, Nov. 3)
Giraldo Giraldi, 248, 279, 329
Girart de Rossillon, 298
Gismonda, 118 *et seq.*
Glasgerion, 66
Goethe, 42
Golden Legend, 274, 298
Goldoni, 165
'Gombert et des deux clercs,' 281–3
Gomez, Madame de, 341
Goslin, the, 113
Gotham (tales of), 229
Gower, 77, 121, 299, 300
Grand Parangon des Nouvelles Nouvelles, 6, 22, 29, 31, 35, 38, 50, 61, 76, 78, 83, 91, 100, 105, 109, 141, 148, 162, 170, 176, 179, 183, 190, 216, 228, 247, 248, 255, 256, 260, 264, 270, 272, 275, 279, 281, 286, 290, 291, 310, 311, 315, 327, 329, 340, 348, 351
Grannucci, 83
Grazzini, 94, 95, 280
Grécourt, 183, 293
Greene, 36, 158, 161
Grimmelshausen, 128
Griselda (*see* Day 10, Nov. 10)
'Guardian,' the, 228
'Guillaume au Faucon,' 171
'Guillaume de la Barre,' 39
Guiscardo and Ghismonda (*see* Day 4, Nov. 1)

Hatim (Hetim) Tai, 171, 312, 335
Heisterbach (*see* Cæsarius Heisterbacensis)
Helinandus, 166
Henry VIII and Abbot, 312
Henry the Lion, 345
Heptameron, 65, 84, 122, 201
Herodotus, 63, 68
Herolt, 111, 331
Hesiod, 294
Hind Horn, 347
Hippocrates, 259
Hitopadesa, 76, 203
Horn and Rimenhild, 343
Horn Child, 345
'How a man may chuse a good wife from a bad,' 316
Howel, 145
Hundred mery Tales, 94, 220, 256
Hunt, Leigh, 270, 320
Husband beaten in wife's clothes (*see* Day 7, Nov. 7)
Husband meets wife expecting assignation with another woman (*see* Day 3, Nov. 6)
Husband, return of, after long absence, 343
Husband who confesses his wife disguised as a priest (*see* Day 7, Nov. 5)
Hyginus, 294, 336

Ilicini, 328
Il pecorone, 29, 217, 289
Imbert, 16, 93, 186, 251, 267
Imola (*see* Benevenuto da)
Irregang and Girregar, 285
Isumbras, Sir, 34

Jewish tale, 64
Joci ac sales, 188, 208
Jonson, 78

Kalila and Dimna, 62, 193, 223, 267, 307
Keats, 136
King and Wazir's wife, 18, 21
King Rother, 347

La Fontaine, 21, 28, 38, 58, 62, 70, 73, 78, 89, 94, 96, 101, 109, 114, 126, 129, 131, 172, 187, 200, 216, 228, 240, 248, 263, 264, 275, 286, 292
'Lai d'Ignaures,' 147
'Lalitavistara,' 294
Lando, 87, 316
Lanercost, chronicle of, 301
Lantier, S. F. di, 5
'Legende (la) joyeuse de Maistre Pierre Faifeu,' 248
Le Sage, 260
Lessing, 12
Lewicke, Edward, 339
Lionardo d'Arezzo, 40
'Lion's Track,' 17, 18, 19
'London Cuckolds,' 212, 220
Longfellow, 173
Lope da Vega (*see* Vega)
Lorenzo, 136–7
Love detected by pulse (*see* Day 2, Nov. 8)
'Love in the dark,' &c., 75, 220
'Love in the grave,' 316
'Lover in the cask' (*see* Day 7, Nov. 2)
'Lover in the chest' (*see* Day 4, Nov. 10)
Lover makes present to husband for leave to pay addresses to wife (*see* Day 3, Nov. 5)
Lover saved by rushing out with sword, &c. (*see* Day 7, Nov. 6)
Lovers disturbed by ass (*see* Day 5, Nov. 10)
Lundorp, J., 31, 174
'Lusignacca' (la), 162
Luther, 5
Lydgate, John, 271, 332
Lytton, 260

Mabinogion, 45
Mab's Cross, legend of, 347
'Mademoiselle de Belle Isle,' 105
Magnanimity, stories of (*see* Day 10, Nov. 5)
Magus Saga, 107
Mahabharata, 37
Mahrold, 13, 28, 31, 50, 62, 106, 134, 148, 166, 170, 179, 228, 249, 250, 256, 276, 281, 286, 287, 290, 302
Malespini, 21
Mambriano, 31, 84
Mariana, Juan de, 1
'Mari cocu,' &c., 213
Marie of France, 161, 244, 278, 279, 313, 354
'Marking a culprit' (*see* Day 3, Nov. 2)
Marmontel, 131
Marques de Rome, 66
Marquis of Montferrat (dishes all alike, women compared to) (*see* Day 1, Nov. 5)
Marston, 74
Masuccio, 25, 71, 77, 84, 109, 125, 247, 264
'Mathéolus, livre de,' 190, 196, 226
'Measure for Measure,' 139
'Meeting of Gallants,' &c., 94
Mensa philosophica, 276
'Merchant of Venice,' 298
'Merchants (four),' 46
Merlin, 64
'Mery Tales,' 212
Messiah (the story of the Jewish girl and the), 126 *et seq.*
'Meunier d'Arleux,' 82
'Mille et un nuits' (*see* Arabian Nights)
'Miller of Abyndon,' 285
Millot, hist. litt. des troubadours, 61
'Miracle de Notre Dame,' 44
Molière, 2, 73, 197
'Money trusted' (*see* Day 8, Nov. 10)
Monk and Abbot (*see* Day 1, Nov. 4)
Montanus, 16, 31, 41, 61, 72, 91, 114, 134, 137, 141, 156, 158, 175, 177, 183, 188, 190, 196, 219, 250, 256, 265, 276, 286, 287, 291, 340
Morata, O. F., 2, 5
Morlini, 84, 125, 173, 270, 275, 310
Mortar and pledged cloak (*see* Day 8, Novs. 1 and 2)
Musset, Alfred de, 140, 141, 329

Nachschebi, 79
Nasr-ed-Din, 96, 177
Nastagio (spectre huntsmen) (*see* Day 5, Nov. 8)
Nectanebus, 123
Nero, 281
Nicholas de Troyes (*see* Grand Parangon, &c.)
Nicholaus Pergamenus, 233, 336
Nightingale, the (*see* Day 5, Nov. 4)

Noble Moringer, the, 346
'Novella della figliuola del mercante,' &c., 109
'Novella di Cerbino,' 135
Novelle Amorose dei signori accademici Incogniti, 87
Novelle antiche (due), 50

Ovo of Shirton, 112
One-legged crane (*see* Day 6, Nov. 4)
Orlando Furioso, 56, 327
Otway, 72
Ouville, 209, 216, 243, 252
Ovid, 170, 257
Owl: the Howl and the nightingale, 161

Painter and merchant's wife, 62
Painter, Wm. (Palace of Pleasure), 106
Palmerin of England, 118
Pantschatantra, 26, 76, 124, 170, 222
Parabosco, 85, 117, 126, 154, 182, 209, 263
'Parasitaster,' 74
Pareus, Ambrosius, 139
'Parisienne' (la), 210
Parrot, twenty-five tales of the, 223
Parse-temps agréable, 89
Passavanti, 166
Pauli, J., 'Schimpf und Ernst,' 5, 100, 168, 177, 271, 273, 301
Peacock, T. L., 45
'Pear tree' story (*see* Day 7, Nov. 9)
Pecorone (il), 68
Pentamerone (il), 106
Persian tales, 124
'Persuading a man he is dead,' &c. (*see* Day 3, Nov. 8)
'Petit neveu de Boccace,' 132, 177
Petrarch, 179, 348
'Pfaff (der) mit der Snur,' 227
Piccolomini (Enea Silvio), 177
Planché, 177
Plautus, 63, 257
Pledged cloak (*see* Day 8, Nov. 2)
Plutarch, 40
Poggio, 84, 93, 208, 250, 257, 264, 280, 293
Pontus and the fair Sidone, 345
Power of destiny (*see* Day 10, Nov. 1)
'Prestre (le) et Alison,' 254
'Prestre (du) et de sa Dame,' 250
'Prestre (le) ki abevete,' 243
'Prestre (du) qui fut mis au lardier,' 187
'Printemps d'amour,' 209
'Psauthier,' 274
Pulci, 275

'Queen Eleanor's confession,' 202
Quintilian, 257, 337

Radcliff, Ralph, 339, 352
Rasálu, story of, 149
'Reiher, der,' 227
Relics of Angel Gabriel (*see* Day 6, Nov. 10)
'Renard le contrefait,' 274, 302
Restif de la Bretonne, 89
Revenant (le), 185
Revenge of husband on lover's wife (*see* Day 8, Nov. 8)
Revenge of student on widow (*see* Day 8, Nov. 7)
Revenge, tales of (*see* Day 4, Novs. 1 and 9; Day 8, Nov. 7)
Reyes, Mathias de los, 333
Riche, B., 142
Richebourg, E., 321
Rinaldo d'Asti (St. Julian, the traveller's saint) (*see* Day 2, Nov. 2)
Ring, recognition by a (*see* Day 10, Nov. 9)
'Ritter underm Zuber,' 187
Robber and Monk (*see* Day 10, Nov. 2)
Robbery of King's treasure, 67
Robbery of tomb (*see* Day 2, Nov. 5)
'Roi (du) Flore et de la Bielle Jehanne,' 43
'Romans de Bauduin de Sebourc,' 214
'Romanz de un chivalier et de sa dame et de un clerc,' 213
Rosenöl, 41, 323, 334
'Rossignol, le,' 162
Rowlands, S., 211
Royalist, the, 240
Rueda, 52
Ruodlied, 303

Sacchetti, 32, 49, 82, 269
Sachs, Hans, 22, 31, 51, 93, 101, 113, 137, 140, 141, 156, 157, 165, 170, 172, 182, 209, 224, 226, 273, 280, 287, 290, 311, 315, 340, 351, 354
St. Julian, 27
Sakoontala, 101
Saladin, story of (*see* Day 10, Nov. 9)
Salvucci, 13
Sansovino, 22, 23, 24, 30, 32, 39, 50, 85, 176, 177, 179, 196, 209, 217, 254, 255, 262, 263, 290
Scala Celi, 112, 200

Scamandre, fleuve, 129–31
'Schebet Jehuda,' 11
Scherz mit der Wahrheit, 5, 12
Schiller, 336
Schildwache, 72
'Schon (das) goldschmuts weib,' 240
'Schuler zu Paris,' 71
'Schwangere Mönch,' 278
Scott's Tales, &c., 152, 267
Sercambi, 24, 28, 30, 31, 61, 70, 72, 75, 93, 100, 108, 109, 148, 170, 196, 233, 248, 250, 351
Sermini, 85, 327
Seven Vizirs, 152–3
Seven wise masters, 194–5, 205–6
Severus, Sulpicius, 1
Shelley, 129, 314
'Siege, or Love's conflict,' 273
Siena, Bernardino da, 311
Sigismund, Emperor, 310
'Silvandre,' 320
Sindibâd, 77, 80
Sinner as Saint (*see* Day 1, Nov. 1)
Sintipas, 206, 207
Solomon's advice, 280
Somadeva, 27, 64, 105, 258
Spanish romance, 100
'Spectre horseman' (*see* Day 5, Nov. 8)
Speculum exemplorum, 331
'Spiegel (der),' 244
'Squire Oldsap,' 220, 229
Stokes, Maive, 102
Straparola, 23, 105, 141, 153, 186, 189, 262, 263, 310
Sukasaptati (*see* Cukasaptati)
Swift, 12

'Tales and Quicke Answers,' 100
Taliesin, 45
Tallemant des Réaux, 248
Tancred and Gismund, 119
Tarlton's news out of Purgatory, 132, 177, 182, 211
Tennyson, 173, 315
Terence, 102, 105
'Teufelsacht, die,' 108
Theocritus, 157
Three rings (*see* Day 1, Nov. 3)
'Three women who found a ring,' &c., 98 *et seq.*
Titus and Gesippus (*see* Day 10, Nov. 8)
'Tofet al Mujjaliss, or zest to company,' 334
Tonducci, 193
'Toujours perdrix,' 21
'Trait extraordinaire de générosité d'un Arabe,' 337
Treasure hidden in tree, &c., 304
Tresces (des), 225
'Treue Magd (die),' 28
Trietz, J. P., 317
Tristan and Iseult, 143
Troyes, Nicholas de, 622 (*see* Grand Parangon, &c.)
'Trubert, roman de,' 65, 128
Turberville, tragical tales, 136, 137, 140, 141, 148
Tuti-nameh, 79, 205, 322
Two friends (*see* Day 10, Nov. 8)
Two merchants and faithful wife, 44
'Two merry milk-maids,' 327
Twyne, Thos., 275
Tye, Christopher, 170

Ubbie ciancioni, &c., 27
Uhland, 148

Valerius Maximus, 40, 335
Vega (Lope da), 28, 73, 163, 172, 268
Vendôme, Mathieu de, 19
Vergier, 162
'Verkerte Wirt,' 227
Vettori, 41, 66
Vidal, Raymond, 214
Vikramacarita, 295
'Vilain (le) de Bailleul,' 91
Villani, 160
Vincent of Beauvais, 298, 299
'Violenta, or the rewards of virtue,' 42
'Violette, roman de la,' 42
Virgil, 259
Vitry, 99, 111, 200, 236, 241, 298
Voltaire, 2, 133
'Von einen Plinten,' 239
'Von zwain Studenten,' 285
'Vrouwen Statikeit,' 218

Wager story of Cymbeline (*see* Day 2, Nov. 10)
Walter, Wm., 338
'Weiberlist,' 241
'Westward for Smelts,' 48, 66, 197, 230
'Wheeping dog' story, 80, 169
Whetstone's Heptameron, 132, 133, 257
'Wicked lad of Antwerp,' 272
Wickram, Jörg, 242, 279
'Widow, the,' 28
Wieland, 240
Wife beating, 280
Wissbadisch Wisenbrünlein, 174
Wolfram von Eschenbach, 346
Woman and wolf, 287

Woman in the well, 191
Woman who wanted to learn to fly, 291
Women called geese, &c. (*see* Day 4, Proem)
Women who find ring, &c., 235, 243
Women's wiles (*see* Day 7, Nov. 6)
Wright's Latin stories, 111, 112, 126, 193, 238, 302, 305, 306
Würtzburg, Konrad von, 61, 81, 147
Würtzburg, Rupert von, 44

Xenophon, 32, 36

THE END